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CHILDE HAROLD'S

PILGRIMAGE.



A ROMAUNT

BY

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CHILDE HAROLD'S

P I L G R I M A G E.

A ROMAUNT.

L'univers est une espèce de livre, dont on n'a lu que la première page quand on n'a vu que son pays. J'en ai feuilleté un assez grand nombre, que j'ai trouvé également mauvaises. Cet examen ne m'a point été infructueux. Je haïssais ma patrie. Toutes les impertinences des peuples divers, parmi lesquels j'ai vécu, m'ont réconcilié avec elle. Quand je n'aurais tiré d'autre bénéfice de mes voyages que celui-là, je n'en regretterais ni les frais, ni les fatigues.

LE COSMOPOLITE.

P R E F A C E .

The following poem was written, for the most part, amidst the scenes which it attempts to describe. It was begun in Albania; and the parts relative to Spain and Portugal were composed from the authors observations in those countries. Thus much it may be necessary to state for the correctness of the descriptions. The scenes attempted to be sketched are in Spain, Portugal, Epirus, Acarnania, and Greece. There for the present the poem stops: its reception will determine whether the author may venture to conduct his readers to the capital of the East, through Ionia and Phrygia: these two cantos are merely experimental.

A fictitious character is introduced for the sake of giving some connexion to the piece; which, however, makes no pretension to regularity. It has been suggested to me by friends, on whose opinions I set a high value, that in this fictitious character, "Childe Harold," I may incur the suspicion of having intended some real personage: this I beg leave, once for all, to disclaim—Harold is the child of imagination, for the purpose I have stated. In some very trivial particulars, and those merely local, there might be grounds for such a notion; but in the main points, I should hope, none whatever.

It is almost superfluous to mention that the appellation "Childe," as "Childe Waters," "Childe Childers," etc. is used as more consonant with the old structure of versification which I have adopted. The "Good Night," in the beginning of the first canto, was suggested by "Lord Maxwell's Good Night," in the Border Minstrelsy, edited by Mr. Scott.

With the different poems which have been published on Spanish subjects, there may be found some slight coincidence in the first part, which treats of the Peninsula, but it can only be casual; as, with the exception of a few concluding stanzas, the whole of this poem was written in the Levant.

The stanza of Spenser, according to one of our most successful poets, admits of every variety. Dr. Beattie makes the following observation: "Not long ago I began a poem in the style and stanza of Spenser, in which I propose to give full scope to my inclination, and be either droll or pathetic, descriptive or sentimental, tender or satirical, as the humour strikes me; for, if I mistake not, the measure which I have adopted admits equally of all these kinds of composition *). — Strengthened in my opinion by such authority, and by the example of some in the highest order of Italian poets, I shall make no apology for attempts at similar variations in the following composition; satisfied that, if they are unsuccessful, their failure must be in the execution, rather than in the design sanctioned by the practice of Ariosto, Thomson, and Beattie.

*) Beattie's Letters.

ADDITION TO THE PREFACE.

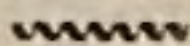
I have now waited till almost all our periodical journals have distributed their usual portion of criticism. To the justice of the generality of their criticisms I have nothing to object; it would ill become me to quarrel with their very slight degree of censure, when, perhaps, if they had been less kind they had been more candid. Returning, therefore, to all and each my best thanks for their liberality, on one point alone shall I venture an observation. Amongst the many objections justly urged to the very indifferent character of the "vagrant Childe," (whom, notwithstanding many hints to the contrary, I still maintain to be a fictitious personage), it has been stated, that, besides the anachronism, he is very *unknightly*, as the times of the Knights were times of love, honour, and so forth. Now it so happens that the good old times, when "l'amour du bon vieux tems, l'amour antique," flourished, were the most profligate of all possible centuries. Those who have any doubts on this subject may consult St. Palaye, *passim*, and more particularly vol. II. page 69. The vows of chivalry were no better kept than any other vows whatsoever; and the songs of the Troubadours were not more decent, and certainly were much less refined, than those of Ovid. The "Cours d'amour, parlemens d'amour ou de courtesie et de gentillesse," had much more of love than of courtesy or gentleness. See Rolland on the same subject with St. Palaye. Whatever other objection may be urged to that most unamiable personage Childe Harold, he was so far perfectly knightly in his attributes — "No waiter, but a knight tem-

plar *). „ By the by, I fear that Sir Tristram and Sir Lancelot were no better than they should be, although very poetical personages and true knights “sans peur,” though not “sans reproche.” If the story of the institution of the “Garter” be not a fable, the knights of that order have for several centuries borne the badge of a Countess of Salisbury, of indifferent memory. So much for chivalry. Burke need not have regretted that its days are over, though Maria Antoinette was quite as chaste as most of those in whose honours lances were shivered, and knights unhorsed.

Before the days of Bayard, and down to those of Sir Joseph Banks (the most chaste and celebrated of ancient and modern times), few exceptions will be found to this statement, and I fear a little investigation will teach us not to regret these monstrous mummeries of the middle ages.

I now leave “Childe Harold,” to live his day, such as he is; it had been more agreeable, and certainly more easy, to have drawn an amiable character. It had been easy to varnish over his faults, to make him do more and express less, but he never was intended as an example, further than to show that early perversion of mind and morals leads to satiety of past pleasures and disappointment in new ones, and that even the beauties of nature, and the stimulus of travel (except ambition, the most powerful of all excitements) are lost on a soul so constituted, or rather misdirected. Had I proceeded with the poem, this character would have deepened as he drew to the close; for the outline which I once meant to fill up for him was, with some exceptions, the sketch of a modern Timon, perhaps a poetical Zeluco.

*) The Rovers. Antijacobin.



TO IANTHE.

Not in those climes where I have late been
straying,

Though Beauty long hath there been matchless
deem'd;

Not in those visions to the heart displaying
Forms which it sighs but to have only dream'd,
Hate aught like thee in truth or fancy seem'd:
Nor, having seen thee, shall I vainly seek
To paint those charms which varied as they
beam'd —

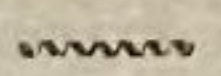
To such as see thee not my words were weak;
To those who gaze on thee what language could
they speak?

Ah! may'st thou ever be what now thou art,
Nor unbeseem the promise of thy spring,
As fair in form, as warm yet pure in heart,
Love's image upon earth without his wing,
And guileless beyond Hope's imagining!
And surely she who now so fondly rears
Thy youth, in thee, thus hourly brightening,
Beholds the rainbow of her future rears,
Before whose heavenly hues all sorrow disappears.

Young Peri of the West! — 'tis well for me
My years already doubly number thine;
My loveless eye unmoved may gaze on thee,
And safely view thy ripening beauties shine;
Happy, I ne'er shall see them in decline;
Happier, that while all younger hearts shall bleed,
Mine shall escape the doom thine eyes assign
To those whose admiration shall succeed,
But mix'd with pangs to Love's even loveliest
hours decreed.

Oh! let that eye, which wild as the Gazelle's,
Now brightly bold or beautifully shy,
Wins as it wanders, dazzles where it dwells,
Glance o'er this page, nor to my verse deny
That smile for which my breast might vainly sigh,
Could I to thee be ever more than friend:
This much, dear maid, accord; nor question why
To one so young my strain I would commend,
But bid me with my wreath one matchless lily blend.

Such is thy name with this my verse entwined;
And long as kinder eyes a look shall cast
On Harold's page, Ianthé's here enshrined
Shall thus be first beheld, forgotten last:
My days once number'd, should this homage
 past
Attract thy fairy fingers near the lyre
Of him who hail'd thee, loveliest as thou wast,
Such is the most my memory may desire;
Though more than Hope can claim, could Friend-
 ship less require?



CHILDE HAROLD'S PILGRIMAGE.

CANTO I.

I.

Oh, thou! in Hellas deem'd of heavenly birth,
Muse! form'd or fabled at the minstrel's will!
Since shamed full oft by later lyres on earth,
Mine dares not call thee from thy sacred hill:
Yet there I've wander'd by thy vaunted rill;
Yes! sigh'd o'er Delphi's long deserted shrine,¹⁾
Where, save that feeble fountain, all is still;
Nor mote my shell awake the weary Nine
To grace so plain a tale—this lowly lay of mine.

II.

Whilome in Albion's isle there dwelt a youth,
Who ne in virtue's ways did take delight;
But spent his days in riot most uncouth,
And vex'd with mirth the drowsy ear of Night.
Ah, me! in sooth he was a shameless wight,
Sore given to revel and ungodly glee;
Few earthly things found favour in his sight
Save concubines and carnal companie,
And flaunting wassailers of high and low degree.

III.

Childe Harold was he hight: — but whence his
name
And lineage long, it suits me not to say;
Suffice it, that perchance they were of fame,
And had been glorious in another day:
But one sad losel soils a name for aye,
However mighty in the olden time;
Nor all that heralds rake from coffin'd clay,
Nor florid prose, nor honied lies of rhyme,
Can blazon evil deeds, or consecrate a crime.

IV.

Childe Harold bask'd him in the noontide sun,
Disporting there like any other fly;
Nor deem'd before his little day was done
One blast might chill him into misery.
But long ere scarce a third of his pass'd by,
Worse than adversity the Childe befell;
He felt the fulness of satiety:
Then loathed he in his native land to dwell,
Which seem'd to him more lone than Eremite's
sad cell.

V.

For he through Sin's long labyrinth had run,
Nor made atonement when he did amiss,
Had sigh'd to many though he loved but one,
And that loved one, alas! could ne'er be his.
Ah, happy she! to 'scape from him whose kiss
Had been pollution unto aught so chaste;
Who soon had left her charms for vulgar bliss,
And spoil'd her goodly lands to gilt his waste,
Nor calm domestic peace had ever deign'd to taste.

VI.

And now Childe Harold was sore sick at heart,
And from his fellow bacchanals would flee;
'Tis said, at times the sullen tear would start,
But Pride congeal'd the drop within his ee:
Apart he stalk'd in joyless reverie,
And from his native land resolved to go,
And visit scorching climes beyond the sea;
With pleasure drugg'd he almost long'd for woe,
And e'n for change of scene would seek the shades
below.

VII.

The Childe departed from his father's hall:
It was a vast and venerable pile;
So old, it seemed only not to fall,
Yet strenght was pillar'd in each massy aisle.
Monastic dome! condemn'd to uses vile!
Where Superstition once had made her den
Now Paphian girls were known to sing and smile;

And monks might deem their time was come
 agen,
 If ancient tales say true, nor wrong these holy men.

VIII.

Yet oft-times in his maddest mirthful mood
 Strange pangs would flash along Childe Harold's
 brow,
 As if the memory of some deadly feud
 Or dissappointed passion lurk'd below:
 But this none knew, nor haply cared to know;
 For his was not that open, artless soul
 That feels relief by bidding sorrow flow,
 Nor sought he friend to counsel or condole,
 Whate'er this grief mote be, which he could not
 control.

IX.

And none did love him—though to hall and bower
 He gather'd revellers from far and near,
 He knew them flatt'ers of the festal hour;
 The heartless parasites of present cheer.
 Yea! none did love him—not his lemans dear—
 But pomp and power alone are woman's care,
 And where these are light Eros finds a feere;
 Maidens, like moths, are ever caught by glare,
 And Mammon wins his way where Seraphs might
 despair.

X.

Childe Harold had a mother—not forgot,
 Though parting from that mother he did shun;
 A sister whom he loved, but saw her not
 Before his weary pilgrimage begun:
 If friends he had, he bade adieu to none.
 Yet deem not thence his breast a breast of steel;
 Ye, who have known what 'tis to dote upon
 A few dear objects, will in sadness feel
 Such partings break the heart they fondly hope
 to heal.

XI.

His house, his home, his heritage, his lands,
 The laughing dames in whom he did delight,

Whose large blue eyes, fair locks, and snowy
 hands,
 Might shake the saintship of an anchorite,
 And long had fed his youthful appetite;
 His goblets brimm'd with every costly wine,
 And all that mote to luxury invite,
 Without a sigh he left, to cross the brine,
 And traverse Paynim shores, and pass Earth's
 central line.

XII.

The sails were fill'd, and fair the light winds
 blew,
 As glad to waft him from his native home;
 And fast the white rocks faded from his view,
 And soon were lost in circumambient foam:
 And then, it may be, of his wish to roam
 Repented he, but in his bosom slept
 The silent thought, nor from his lips did come
 One word of wail, whilst others sate and wept,
 And to the reckless gales unmanly moaning kept.

XIII.

But when the sun was sinking in the sea
 He seized his harp, which he at times could
 string,
 And strike, albeit with untaught melody,
 When deem'd he no strange ear was listening:
 And now his fingers o'er it he did fling,
 And tuned his farewell in the dim twilight.
 While flew the vessel on her snowy wing,
 And fleeting shores receded from his sight,
 Thus to the elements he pour'd his last "Good
 Night."

1.

"Adieu, adieu! my native shore
 Fades o'er the waters blue;
 The Night-winds sigh, the breakers roar,
 And shrieks the wild seamew.
 Yon Sun that sets upon the sea
 We follow in his flight;
 Farewell awhile to him and thee,
 My native Land—Good Night!

2.

“A few short hours and He will rise
To give the Morrow birth;
And I shall hail the main and skies,
But not my mother Earth.
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall;
My dog howls at the gate.

3.

“Come hither, hither, my little page!
Why dost thou weep and wail?
Or dost thou dread the billows' rage,
Or tremble at the gale?
But dash the tear-drop from thine eye;
Our ship is swift and strong:
Our fleetest falcon scare can fly
More merrily along.,,

4.

‘Let winds be shrill, let waves roll high,
I fear not wave nor wind;
Yet marvel not, Sir Childe, that I
Am sorrowful in mind;
For I have from my father gone,
A mother whom I love,
And have no friend, save these alone,
But thee—and one above.

5.

‘My father bless'd me fervently,
Yet did not much complain;
But sorely will my mother sigh
Till I come back again.’—
“Enough, enough, my little lad!
Such tears become thine eye;
If I thy guileless bosom had,
Mine own would not be dry.

6.

“Come hither, hither, my staunch yeoman,
Why dost thou look so pale?

Or dost thou dread a French foeman?
 Or shiver at the gale?,,
 'Deem'st thou I tremble for my life?
 Sir Childe, I'm not so weak;
 But thinking on an absent wife
 Will blanch a faithful cheek.

7.

'My spouse and boys dwell near thy hall,
 Along the bordering lake,
 And when they on their father call,
 What answer shall she make?'—
 "Enough, enough, my yeoman good,
 Thy grief let none gainsay;
 But I, who am of lighter mood,
 Will laugh to flee away.

8.

"For who would trust the seeming sighs
 Of wife or paramour?
 Fresh feres will dry the bright blue eyes
 We late saw streaming o'er.
 For pleasures past I do not grieve,
 Nor perils gathering near;
 My greatest grief is that I leave
 No thing that claims a tear.

9.

"And now I'm in the world alone,
 Upon the wide, wide sea:
 But why should I for others groan,
 When none will sigh for me?
 Perchance my dog will whine in vain,
 Till fed by stranger hands;
 But long ere I come back again,
 He'd tear me where he stands.

10.

"With thee, my bark, I'll swiftly go
 Athwart the foaming brine;
 Nor care what land thou bear'st me to,
 So not again to mine.
 Welcome, welcome, ye dark-blue waves!
 And when you fail my sight,

Welcome, ye deserts, and ye caves!
My native Land—Good Night!,,

XIV.

On, on the vessel flies, the land is gone,
And winds are rude in Biscay's sleepless bay.
Four days are sped, but with the fifth, anon,
New shores descried make every bosom gay;
And Cintra's mountain greets them on their way,
And Tagus dashing onward to the deep,
His fabled golden tribute bent to pay;
And soon on board the Lusian pilots leap,
And steer 'twixt fertile shores where yet few ru-
stics reap.

XV.

Oh, Christ! it is a goodly sight to see
What Heaven hath done for this delicious land!
What fruits of fragrance blush on every tree!
What goodly prospects o'er the hills expand!
But man would mar them with an impious hand:
And when the Almighty lifts his fiercest scourge
'Gainst those who most transgress his high com-
mand,
With treble vengeance will his hot shafts urge
Gaul's locust host, and earth from fellest foemen
purge.

XVI.

What beauties doth Lisboa first unfold!
Her image floating on that noble tide,
Which poets vainly pave with sands of gold,
But now whereon a thousand keels did ride
Of mighty strength, since Albion was allied,
And to the Lusians did her aid afford:
A nation swoln with ignorance and pride,
Who lick yet loathe the hand that waves the
sword
To save them from the wrath of Gaul's unsparing
lord.

XVII.

But whoso entereth within this town,
That, sheening far, celestial seems to be,

Disconsolate will wander up and down,
 'Mid many things unsightly to strange ee;
 For hut and palace show like filthily:
 The dingy denizens are rear'd in dirt;
 Ne personage of high or mean degree
 Doth care for cleanness of surtout or shirt,
 Though shent with Egypt's plague, unkempt, un-
 wash'd; unhurt.

XVIII.

Poor, paltry slaves! yet born 'midst noblest
 scenes—
 Why, Nature, waste thy wonders on such men?
 Lo! Cintra's glorious Eden intervenes
 In variegated maze of mount and glen.
 Ah, me! what hand can pencil guide, or pen,
 To follow half on which the eye dilates
 Through views more dazzling unto mortal ken
 Than those whereof such things the bard relates,
 Who to the awe-struck world unlock'd Elysium's
 gates?

XIX.

The horrid crags, by toppling convent crown'd,
 The cork-trees hoar that clothe the shaggy steep,
 The mountain-moss by scorching skies imbrown'd,
 The sunken glen, whose sunless shrubs must weep,
 The tender azure of the unruffled deep,
 The orange tints that gild the greenest bough,
 The torrents that from cliff to valley leap,
 The vine on high, the willow branch below,
 Mix'd in one mighty scene, with varied beauty
 glow.

XX.

Then slowly climb the many-winding way,
 And frequent turn to linger as you go,
 From loftier rocks new loveliness survey,
 And rest ye at our "Lady's house of woe;"²⁾
 Where frugal monks their little relics show,
 And sundry legends to the stranger tell:
 Here impious men have punish'd been, and lo!
 Deep in yon cave Honorius long did dwell,
 In hope to merit Heaven by making earth a Hell.

XXI.

And here and there, as up the crags you spring,
 Mark many rude-carved crosses near the path:
 Yet deem not these devotion's offering—
 These are memorials frail of murderous wrath:
 For wheresoe'er the shrieking victim hath
 Pour'd forth his blood beneath the assassin's
 knife,
 Some hand erects a cross of mouldering lath;
 And grove and glen with thousand such are rife
 Throughout this purple land, where law secures
 not life. ³⁾

XXII.

On sloping mounds, or in the vale beneath,
 Are domes where whilome kings did make repair;
 But now the wild flowers round them only breathe;
 Yet ruin'd splendour still is lingering there.
 And yonder towers the Prince's palace fair:
 There thou too, Vathek! England's wealthiest
 son,
 Once form'd thy Paradise, as not aware
 When wanton Wealth her mightiest deeds hath
 done,
 Meek Peace voluptuous lures was ever wont to
 shun.

XXIII.

Here didst thou dwell, here schemes of pleasure
 plan,
 Beneath yon mountain's ever beauteous brow:
 But now, as if a thing unblest by Man,
 Thy fairy dwelling is as lone as thou!
 Here giant weeds a passage scarce allow
 To halls deserted, portals gaping wide:
 Fresh lessons to the thinking bosom, how
 Vain are the pleasaunces on earth supplied;
 Swept into wrecks anon by Time's ungentle tide!

XXIV.

Behold the hall where chiefs were late conve-
 ned! ⁴⁾
 Oh! dome displeasing unto British eye!

With diadem hight foolscap, Io! a fiend,
 A little fiend that scoffs incessantly,
 There sits in parchment robe array'd, and by
 Hir side is hung a seal and sable scroll,
 Where blazon'd glare names known to chivalry,
 And sundry signatures adorn the roll,
 Whereat the Urchin points and laughs with all his
 soul.

XXV.

Convention is the dwarfish demon styled
 That foil'd the knights in Marialva's dome:
 Of brains (if brains they had) he them beguiled,
 And turn'd a nation's shallow joy to gloom.
 Here Folly dash'd to earth the victor's plume,
 And Policy regain'd what arms had lost:
 For chiefs like ours in vain may laurels bloom!
 Woe to the conqu'ring, not the conquer'd host,
 Since baffled Triumph droops on Lusitania's coast!

XXVI.

And ever since that martial synod met,
 Britannia sickens, Cintra! at thy name;
 And folks in office at the mention fret,
 And fain would blush, if blush they could, for
 shame.
 How will posterity the deed proclaim!
 Will not our own and fellow-nations sneer,
 To view these champions cheated of their fame,
 By foes in fight o'erthrown, yet victors here,
 Where Scorn her finger points through many a
 coming year?

XXVII.

So deem'd the Childe, as o'er the mountains he
 Did take his way in solitary guise:
 Sweet was the scene, yet soon he thought to flee,
 More restless than the swallow in the skies:
 Though here awhile he learn'd to moralize,
 For Meditation fix'd at times on him;
 And conscious Reason whisper'd to despise
 His early youth, misspent in maddest whim;
 But as he gazed on truth his aching eyes grew
 dim.

XXVIII.

To horse! to horse! he quits, for ever quits
 A scene of peace, though soothing to his soul:
 Again he rouses from his moping fits,
 But seeks not now the harlot and the bowl.
 Onward he flies, nor fix'd as yet the goal
 Where he shall rest him on his pilgrimage;
 And o'er him many changing scenes must roll
 Ere toil his thirst for travel can assuage,
 Or he shall calm his breast, or learn experience
 sage.

XXIX.

Yet Mafra shall one moment claim delay,⁵⁾
 Where dwelt of yore the Lusian's luckless queen;
 And church and court did mingle their array,
 And mass and revel were alternate seen;
 Lordlings and freres—ill-sorted fry I ween!
 But here the Babylonian whore hath built
 A dome, where flaunts she in such glorious sheen,
 That men forget the blood which she hath spilt,
 And bow the knee to Pomp that loves to varnish
 guilt.

XXX.

O'er vales that teem with fruits, romantic hills,
 (Oh, that such hills upheld a freeborn race!)
 Whereon to gaze the eye with joyaunce fills,
 Childe Harold wends through many a pleasant
 place.
 Though sluggards deem it but a foolish chase,
 And marvel men should quit their easy chair,
 The toilsome way, and long, long league to trace,
 Oh! there is sweetness in the mountain air,
 And life, that bloated Ease can never hope to share.

XXXI.

More bleak to view the hills at length recede,
 And, less luxuriant, smoother vales extend:
 Immense horizon-bounded plains succeed!
 Far as the eye discerns, withouten end,
 Spain's realms appear whereon her shepherds
 tend

Flocks, whose rich fleece right well the trader
knows—

Now must the pastor's arm his lambs defend:
For Spain is compass'd by unyielding foes,
And all must shield their all, or share Subjection's
woes.

XXXII.

Where Lusitania and her sister meet,
Deem ye what bounds the rival realms divide?
Or ere the jealous queens of nations greet,
Doth Tayo interpose his mighty tide?
Or dark Sierras rise in craggy pride?
Or fence of art, like China's vasty wall?—
Ne barrier wall, ne river deep and wide,
Ne horrid crags, nor mountains dark and tall,
Rise like the rocks that part Hispania's land from
Gaul:

XXXIII.

But these between a silver streamlet glides,
And scarce a name distinguisheth the brook,
Though rival kingdoms press its verdant sides.
Here leans the idle shepherd on his crook,
And vacant on the rippling waves doth look,
That peaceful still 'twixt bitterest foemen flow;
For proud each peasant as the noblest duke:
Well doth the Spanish hind the difference know
'Twixt him and Lusian slave, the lowest of the
low.⁶⁾

XXXIV.

But ere the mingling bounds have far been
pass'd,
Dark Guadiana rolls his power along
In sullen billows, murmuring and vast,
So noted ancient roundelays among.
Whilome upon his banks did legions throng
Of Moor and knight, in mailed splendour drest:
Here ceased the swift their race, here sunk the
strong;
The Paynim turban and the Christian crest
Mix'd on the bleeding stream, by floating hosts
oppress'd.

XXXV.

Oh, lovely Spain! renown'd, romantic land!
 Where is that standard which Pelagio bore,
 When Cava's traitor-sire first call'd the band
 That dyed thy mountain streams with Gothic
 gore? 7)

Where are those bloody banners which of yore
 Waved o'er thy sons, victorious to the gale,
 And drove at last the spoilers to their shore?
 Red gleam'd the cross, and waned the crescent
 pale,
 While Afric's echoes thrill'd with Moorish ma-
 tron's wail.

XXXVI.

Teems not each ditty with the glorious tale?
 Ah! such, alas! the hero's amplest fate!
 When granite moulders and when records fail,
 A peasant's plaint prolongs his dubious date.
 Pride! bend thine eye from heaven to thine
 estate,
 See how the Mighty shrink into a song!
 Can Volume, Pillar, Pile, preserve thee great?
 Or must thou trust Tradition's simple tongue,
 When Flattery sleeps with thee, and History does
 thee wrong?

XXXVII.

Awake, ye sons of Spain! awake! advance!
 Lo! Chivalry, your ancient goddess, cries;
 But wields not, as of old, her thirsty lance,
 Nor shakes her crimson plumage in the skies:
 Now on the smoke of blazing bolts she flies,
 And speaks in thunder through yon engine's roar:
 In every peal she calls—"Awake! arise!"
 Say, is her voice more feeble than of yore,
 When her war-song was heard on Andalusia's
 shore?

XXXVIII.

Hark! heard you not those hoofs of dreadful
 note?
 Sounds not the clang of conflict on the heath?

Saw ye not whom the reeking sabre smote;
 Nor saved your brethren ere they sank beneath
 Tyrants and tyrants' slaves?—the fires of death,
 The bale-fires flash on high:—from rock to rock
 Each volley tells that thousands cease to breathe;
 Death rides upon the sulphury Siroc,
 Red Battle stamps his foot, and nations feel the
 shock.

XXXIX.

Lo! where the Giant on the mountain stands,
 His blood-red tresses deep'ning in the sun,
 With death-shot glowing in his fiery hands,
 And eye that scorcheth all it glares upon;
 Restless it rolls, now fix'd, and now anon
 Flashing afar,—and at his iron feet
 Destruction cowers, to mark what deeds are
 done;
 For on this morn three potent nations meet,
 To shed before his shrine the blood he deems
 most sweet.

XL.

By Heaven! it is a splendid sight to see
 (For one who hath no friend, no brother there)
 Their rival scarfs of mix'd embroidery,
 Their various arms that glitter in the air!
 What gallant war-hounds rouse them from their
 lair,
 And gnash their fangs, loud yelling for the prey!
 All join the chase, but few the triumph share;
 The Grave shall bear the chiefest prize away,
 And Havoc scarce for joy can number their array.

XLI.

Three hosts combine to offer sacrifice;
 Three tongues prefer strange orisons on high;
 Three gaudy standards flout the pale blue skies
 The shouts are France, Spain, Albion, Victory!
 The foe, the victim, and the fond ally
 That fights for all, but ever fights in vain,
 Are met—as if at home they could not die—
 To feed the crow on Talavera's plain,
 And fertilize the field that each pretends to gain.

XLII.

There shall they rot—Ambition's honour'd fools !
Yes, Honour decks the turf that wraps their clay !
Vain Sophistry ! in these behold the tools,
The broken tools, that tyrants cast away
By myriads, when they dare to pave their way
With human hearts—to what?—a dream alone.
Can despots compass aught that hails their sway ?
Or call with truth one span of earth their own,
Save that wherein at last they crumble bone by
bone ?

XLIII.

Oh, Albuera ! glorious field of grief !
As o'er thy plain the Pilgrim prick'd his steed,
Who could foresee thee, in a space so brief,
A scene where mingling foes should boast and
bleed !
Peace to the perish'd ! may the warrior's meed
And tears of triumph their reward prolong !
Till others fall where other chieftains lead,
Thy name shall circle round the gaping throng,
And shine in worthless lays, the theme of transi-
ent song !

XLIV.

Enough of Battle's minions ! let them play
Their game of lives, and barter breath for fame :
Fame that will scarce reanimate their clay,
Though thousands fall to deck some single name.
In sooth 'twere sad to thwart their noble aim
Who strike, blest hirelings ! for their country's
good,
And die, that living might have proved her shame ;
Perish'd, perchance, in some domestic feud,
Or in narrower sphere wild Rapine's path persued.

XLV.

Full swiftly Harold wends his lonely way
Where proud Sevilla triumphs unsubdued :
Yet is she free—the spoiler's wish'd-for prey !
Soon, soon hall Conquest's fiery foot intrude,
Blackening her lovely domes with traces rude.

Inevitable hour! 'Gainst fate to strive
 Where Desolation plants her famish'd brood
 Is vain, or Ilion, Tyre might yet survive,
 And Virtue vanquish all, and Murder cease to
 thrive.

XLVI.

But all unconscious of the coming doom,
 The feast, the song, the revel here abounds;
 Strange modes of merriment the hours consume,
 Nor bleed these patriots with their country's
 wounds:
 Nor here War's clarion, but Love's rebeck sounds;
 Here Folly still his votaries inthralls;
 And young-eyed Lewdness walks her midnight
 rounds:
 Girt with the silent crimes of Capitals,
 Still to the last kind Vice clings to the tott'ring
 walls.

XLVII.

Not so the rustic—with his trembling mate
 He lurks, nor casts his heavy eye afar,
 Lest he should view his vineyard desolate,
 Blasted below the dun hot breath of war.
 No more beneath soft Eve's consenting star
 Fandango twirls his jocund castanet:
 Ah, monarchs! could ye taste the mirth ye mar,
 Not in the toils of Glory would ye fret;
 The hoarse dull drum would sleep, and Man be
 happy yet!

XLVIII.

How carols now the lusty muleteer?
 Of love, romance, devotion is his lay,
 As whilome he was wont the leagues to cheer,
 His quick bells wildly jingling on the way?
 No! as he speeds, he chants, "Viva el Rey!"⁸⁾
 And checks his song to execrate Godoy,
 The royal wittol Charles, and curse the day
 When first Spain's queen beheld the black-eyed
 boy,
 And gore-faced Treason sprung from her adulterate
 joy.

XLIX.

On yon long, level plain, at distance crown'd
 With crags, whereon those Moorish turrets rest,
 Wide scatter'd hoof-marks dint the wounded
 ground;
 And, scathed by fire, the greensward's darken'd
 vest
 Tells that the foe was Andalusia's guest:
 Here was the camp, the watch-flame, and the
 host,
 Here the bold peasant storm'd the dragon's nest;
 Still does he mark it with triumphant boast,
 And points to yonder cliffs, which oft were won
 and lost.

L.

And whomsoe'er along the path you meet
 Bears in his cap the badge of crimson hue,
 Which tells you whom to shun and whom to
 greet: ⁹⁾
 Woe to the man that walks in public view
 Without of loyalty this token true;
 Sharp is the knife, and sudden is the stroke;
 And sorely would the Gallic foeman rue,
 If subtle poniards, wrapt beneath the cloke,
 Could blunt the sabre's edge, or clear the can-
 non's smoke.

LI.

At every turn Morena's dusky height
 Sustains aloft the battery's iron load:
 And, far as mortal eye can compass sight,
 The mountain-howitzer, the broken road,
 The bristling palisade, the fosse o'erflow'd,
 The station'd bands, the never-vacant watch,
 The magazine in rocky durance stow'd,
 The holster'd steed beneath the shed of thatch,
 The ball-piled pyramid, the ever-blazing match,¹⁰⁾

LII.

Portend the deeds to come:—but he whose nod
 Has tumbled feebler despots from their sway
 A moment pauseth ere he lifts the rod;

A little moment deigneth to delay :
 Soon will his legions sweep through these their
 way ;
 The West must own the Scourger of the world.
 Ah ! Spain ! how sad will be thy reckoning-day,
 When soars Gaul's Vulture, with his wings un-
 furl'd,
 And thou shalt view thy sons in crowds to Hades
 hurl'd.

LIII.

And must they fall ? the young, the proud, the
 brave,
 To swell one bloated Chief's unwholesome reign ?
 No step between submission and a grave ?
 The rise of rapine and the fall of Spain ?
 And doth the Power that man adores ordain
 Their doom, nor heed the suppliant's appeal ?
 Is all that desperate Valour acts in vain ?
 And Counsel sage, and patriotic Zeal,
 The Veteran's skill, Youth's fire, and Manhood's
 heart of steel ?

LIV.

Is it for this the Spanish maid, aroused,
 Hangs on the willow her unstrung guitar,
 And, all unsex'd, the anlace hath espoused,
 Sung the loud song, and dared the deed of war ?
 And she, whom once the semblance of a scar
 Appall'd, an owlet's larum chill'd with dread,
 Now views the column-scattering bay'net jar,
 The falchion flash, and o'er the yet warm dead
 Stalks with Minerva's step where Mars might quake
 to tread.

LV.

Ye who shall marvel when you hear her tale,
 Oh ! had you known her in her softer hour,
 Mark'd her black eye that mocks her coal-black
 veil,
 Heard her light, lively tones in Lady's bower,
 Seen her long locks that foil the painter's power,
 Her fairy form, with more than female grace,
 Scarce would you deem that Saragoza's tower

Beheld her smile in Danger's Gorgon face,
Thin the closed ranks, and lead in Glory's fearful
chase.

LVI.

Her lover sinks—she sheds no ill-timed tear;
Her chief is slain—she fills his fatal post;
Her fellows flee—she checks their base career;
The foe retires—she heads the sallying host:
Who can appease like her a lover's ghost?
Who can avenge so well a leader's fall?
What maid retrieve when man's flush'd hope is lost?
Who hang so fiercely on the flying Gaul,
Foil'd by a woman's hand, before a batter'd wall?¹¹⁾

LVII.

Yet are Spain's maids no race of Amazons,
But form'd for all the witching arts of love:
Though thus in arms they emulate her sons,
And in the horrid phalanx dare to move,
'Tis but the tender fierceness of the dove,
Pecking the hand that hovers o'er her mate:
In softness as in firmness far above
Remoter females, famed for sickening prate;
Her mind is nobler sure, her charms perchance
as great.

LVIII.

The seal Love's dimpling finger hath impress'd
Denotes how soft that chin which bears his
touch:¹²⁾
Her lips, whose kisses pout to leave their nest,
Bid man be valiant ere he merit such:
Her glance how wildly beautiful! how much
Hath Phoebus woo'd in vain to spoil her cheek,
Which glows yet smoother from his amorous
clutch!
Who round the North for paler dames would seek?
How poor their forms appear! how languid, wan,
and weak!

LIX.

Match me, ye climes! which poets love to laud;
Match me, ye harems of the land! where now

I strike my strain, far distant, to applaud
 Beauties that ev'n a cynic must avow;
 Match me those Houries, whom ye scarce allow
 To taste the gale lest Love should ride the wind,
 With Spain's dark-glancing daughters—deign to
 know

There your wise Prophet's paradise we find,
 His black-eyed maids of Heaven, angelically kind.

LX.

Oh, thou Parnassus! ¹³⁾ whom I now survey,
 Not in the phrensy of a dreamer's eye,
 Not in the fabled landscape of a lay,
 But soaring snow-clad through thy native sky,
 In the wild pomp of mountain majesty?
 What marvel if I thus essay to sing?
 The humblest of thy pilgrims passing by
 Would gladly woo thine Echoes with his string,
 Though from thy heights no more one Muse will
 wave her wing.

LXI.

Oft have I dream'd of Thee! whose glorious
 name
 Who knows not, knows not man's divinest lore:
 And now I view thee, 'tis, alas! with shame
 That I in feeblest accents must adore.
 When I recount thy worshippers of yore
 I tremble, and can only bend the knee;
 Nor raise my voice, nor vainly dare to soar,
 But gaze beneath thy cloudy canopy
 In silent joy to think at last I look on Thee!

LXII.

Happier in this than mightiest bard have been,
 Whose fate to distant homes confined their lot,
 Shall I unmoved behold the hallow'd scene,
 Which others rave of, though they know it not?
 Though here no more Apollo haunts his grot,
 And thou, the Muses' seat, art now their grave,
 Some gentle spirit still pervades the spot,
 Sighs in the gale, keeps silence in the cave,
 And glides with glassy foot o'er yon melodious
 wave.

LXIII.

Of thee hereafter.—Ev'n amidst my strain
 I turn'd aside to pay my homage here;
 Forgot the land, the sons, the maids of Spain;
 Her fate, to every freeborn bosom dear;
 And hail'd thee, not perchance without a tear.
 Now to my theme—but from thy holy haunt
 Let me some remnant, some memorial bear;
 Yield me one leaf of Daphne's deathless plant,
 Nor let thy votary's hope be deem'd an idle vaunt.

LXIV.

But ne'er didst thou, fair Mount! when Greece
 was young,
 See round thy giant base a brighter choir,
 Nor e'er did Delphi, when her priestess sung
 The Pythian hymn with more than mortal fire,
 Behold a train more fitting to inspire
 The song of love than Andalusia's maids,
 Nurst in the glowing lap of soft desire:
 Ah! that to these were given such peaceful shades
 As Greece can still bestow, though Glory fly her glades.

LXV.

Fair is proud Seville; let her country boast
 Her strength, her wealth, her site of ancient
 days;¹⁴⁾
 But Cadiz, rising on the distant coast,
 Calls forth a sweeter, though ignoble praise.
 Ah, Vice! how soft are thy voluptuous ways!
 While boyish blood is mantling who can 'scape
 The fascination of thy magic gaze?
 A Cherub-hydra round us dost thou gape,
 And mould to every taste thy dear delusive shape.

LXVI.

When Paphos fell by time—accursed Time!
 The queen who conquers all must yield to thee—
 The Pleasures fled, but sought as warm a clime;
 And Venus, constant to her native sea,
 To nought else constant, hither deign'd to flee;
 And fix'd her shrine within these walls of white:
 Though not, to one dome circumscribeth she

Her worship, but, devoted to her rite,
A thousand altars rise, for ever blazing bright.

LXVII.

From morn till night, from night till startled Morn
Peeps blushing on the revel's laughing crew,
The song is heard, the rosy garland worn;
Devices quaint, and frolics ever new,
Tread on each other's kibes. A long adieu
He bids to sober joy that here sojourns:
Nought interrupts the riot, though in lieu
Of true devotion monkish incense burns,
And love and prayer unite, or rule the hour by
turns.

LXVIII.

The Sabbath comes, a day of blessed rest;
What hallows it upon this Christian shore?
Lo! it is sacred to a solemn feast;
Hark! heard you not the forest monarch's roar?
Crashing the lance, he snuffs the spouting gore
Of man and steed, o'erthrown beneath his horn;
The throng'd arena shakes with shouts for more;
Yells the mad crowd o'er entrails freshly torn,
Nor shrinks the female eye, nor ev'n affects to
mourn.

LXIX.

The seventh day this; the jubilee of man.
London! right well thou know'st the day of prayer:
Then thy spruce citizen, wash'd artisan,
And smug apprentice gulp their weekly air:
Thy coach of Hackney, whiskey, one-horse chair,
And humblest gig through sundry suburbs whirl,
To Hampstead, Brentford, Harrow make repair;
Till the tired jade the wheel forgets to hurl,
Provoking envious gibe from each pedestrian churl.

LXX.

Some o'er thy Thamis row the ribbon'd fair,
Others along the safer turnpike fly;
Some Richmond-hill ascend, some scud to Ware,
And many to the steep of Highgate hie.
Ask ye, Bocotian shades! the reason why? ¹⁵⁾

'Tis to the worship of the solemn Horn,
Grasp'd in the holy hand of Mystery,
In whose dread name both men and maids are
sworn,
And consecrate the oath with draught, and dance
till morn.

LXXI.

All have their fooleries—not alike are thine,
Fair Cadiz, rising o'er the dark blue sea!
Soon as the matin bell proclaimeth nine,
Thy saint adorers count the rosary:
Much is the VIRGIN teased to shrive them free
(Well do I ween the only virgin there)
From crimes as numerous as her beadsmen be;
Then to the crowded circus forth they fare:
Young, old, high, low, at once the same diversion
share.

LXXII.

The lists are oped, the spacious area clear'd,
Thousands on thousands piled are seated round;
Long ere the first loud trumpet's note is heard,
Ne vacant space for lated wight is found:
Here dons, grandees, but chiefly dames abound,
Skill'd in the ogle of a roguish eye,
Yet ever well inclined to heal the wound;
None through their cold disdain are doom'd to
die,
As moon-struck bards complain, by Love's sad ar-
chery.

LXXIII.

Hush'd is the din of tongues—on gallant steeds,
With milk-white crest, gold spur, and light-poised
lance,
Four cavaliers prepare for venturous deeds,
And lowly bending to the lists advance;
Rich are their scarfs, their chargers featly prance:
If in the dangerous game they shine to-day,
The crowd's loud shout and ladies' lovely glance,
Best prize of better acts, they bear away,
And all that kings or chiefs e'er gain their toils
repay.

LXXIV.

In costly sheen and gaudy cloak array'd,
But all afoot, the light-limb'd Matadore
Stands in the centre, eager to invade
The lord of lowing herds; but not before
The ground, with cautious tread, is traversed
o'er,
Lest aught unseen should lurk to thwart his speed:
His arms a dart, he fights aloof, nor more
Can man achieve without the friendly steed—
Alas! too oft condemn'd for him to bear and bleed.

LXXV.

Thrice sounds the clarion; lo! the signal falls,
The den expands, and Expectation mute
Gapes round the silent circle's peopled walls.
Bounds with one lashing spring the mighty brute,
And, wildly staring, spurns, with sounding foot,
The sand, nor blindly rushes on his foe:
Here, there, he points his threatening front, to suit
His first attack, wide waving to and fro
His angry tail; red rolls his eye's dilated glow.

LXXVI.

Sudden he stops; his eye is fix'd: away,
Away, thou heedless boy! prepare the spear:
Now is thy time, to perish, or display
The skill that yet may check his mad career.
With well-timed croupe the nimble coursers veer;
On foams the bull, but not unscathed he goes;
Streams from his flank the crimson torrent clear:
He flies, he wheels, distracted with his throes;
Dart follows dart; lance, lance; loud bellowings
speak his woes.

LXXVII.

Again he comes; nor dart nor lance avail,
Nor the wild plunging of the tortured horse;
Though man and man's avenging arms assail,
Vain are his weapons, vainer is his force.
One gallant steed is stretch'd a mangled corse;
Another, hideous sight! unseam'd appears,
His gory chest unveils life's panting source;

Though death-struck, still his feeble frame he rears;
 Staggering, but stemming all, his lord unharm'd
 he bears.

LXXVIII.

Foil'd, bleeding, breathless, furious to the last,
 Full in the centre stands the bull at bay,
 Mid wounds, and clinging darts, and lances brast,
 And foes disabled in the brutal fray:
 And now the Matadores around him play,
 Shake the red cloak, and poise the ready brand:
 Once more through all he bursts his thundering
 way—

Vain rage! the mantle quits the conynge hand,
 Wraps his fierce eye—'tis past—he sinks upon the
 sand!

LXXIX.

Where his vast neck just mingles with the spine,
 Sheathed in his form the deadly weapon lies.
 He stops—he starts—disdaining to decline:
 Slowly he falls, amidst triumphant cries,
 Without a groan, without a struggle dies.
 The decorated car appears—on high
 The corse is piled—sweet sight for vulgar eyes—
 Four steeds that spurn the rein, as swift as shy,
 Hurl the dark bulk along, scarce seen in dashing by.

LXXX.

Such the ungentle sport that oft invites
 The Spanish maid, and cheers the Spanish swain.
 Nurtured in blood betimes, his heart delights
 In vengeance, gloating on another's pain.
 What private feuds the troubled village stain!
 Though now one phalanx'd host should meet
 the foe,
 Enough, alas! in humble homes remain,
 To meditate 'gainst friends the secret blow,
 For some slight cause of wrath, whence life's warm
 stream must flow.

LXXXI.

But Jealousy has fled: his bars, his bolts,
 His wither'd centinel, Duenna sage!

And all whereat the generous soul revolts,
 Which the stern dotard deem'd he could encage,
 Have pass'd to darkness with the vanish'd age.
 Who late so free as Spanish girls were seen,
 (Ere War uprose in his volcanic rage),
 With braided tresses bounding o'er the green,
 While on the gay dance shone Night's lover-loving
 Queen?

LXXXII.

Oh! many a time, and oft, had Harold loved,
 Or dream'd he loved, since Rapture is a dream,
 But now his wayward bosom was unmoved,
 For not yet had he drunk of Lethe's stream;
 And lately had he learn'd with truth to deem
 Love has no gift so grateful as his wings:
 How fair, how young, how soft soe'er he seem,
 Full from the fount of Joy's delicious springs
 Some bitter o'er the flowers its bubbling venom
 flings.¹⁶⁾

LXXXIII.

Yet to the beauteous form he was not blind,
 Though now it moved him as it moves the wise;
 Not that Philosophy on such a mind
 E'er deign'd to bend her chastely-awful eyes:
 But Passion raves itself to rest, or flies;
 And Vice, that digs her own voluptuous tomb,
 Had buried long his hopes, no more to rise;
 Pleasure's pall'd victim! life-abhorring gloom
 Wrote on his faded brow curst Cain's unresting doom.

LXXXIV.

Still he beheld, nor mingled with the throng;
 But view'd them not with misanthropic hate:
 Fain would he now have join'd the dance, the
 song;
 But who may smile that sinks beneath his fate?
 Nought that he saw his sadness could abate:
 Yet once he struggled 'gainst the demon's sway,
 And as in Beauty's bower he pensive sate,
 Pour'd forth this unpremeditated lay,
 To charms as fair as those that soothed his hap-
 pier day.

TO INEZ.

1.

Nay, smile not at my sullen brow;
Alas! I cannot smile again:
Yet Heaven avert that ever thou
Shouldst weep, and haply weep in vain.

2.

And dost thou ask, what secret woe
I bear, corroding joy and youth?
And wilt thou vainly seek to know
A pang, ev'n thou must fail to soothe?

3.

It is not love, it is not hate,
Nor low Ambition's honours lost,
That bids me loathe my present state,
And fly from all I prized the most:

4.

It is that weariness which springs
From all I meet, or hear, or see:
To me no pleasure Beauty brings;
Thine eyes have scarce a charm for me.

5.

It is that settled, ceaseless gloom
The fabled Hebrew wanderer bore;
That will not look beyond the tomb,
But cannot hope for rest before.

6.

What Exile from himself can flee?
To Zones, though more and more remote,
Still, still pursues, where-e'er I be,
The blight of life—the demon Thought.

7.

Yet others rapt in pleasure seem,
And taste of all that I forsake;
Oh! may they still of transport dream,
And ne'er, at least like me, awake!

8.

Through many a clime 'tis mine to go,
 With many a retrospection curst;
 And all my solace is to know,
 Whate'er betides, I've known the worst.

9.

What is that worst? Nay do not ask—
 In pity from the search forbear:
 Smile on—nor venture to unmask
 Man's heart, and view the Hell that's there.

LXXXV.

Adieu, fair Cadiz! yea, a long adieu!
 Who may forget how well thy walls have stood?
 When all were changing thou alone wert true,
 First to be free and last to be subdued:
 And if amidst a scene, a shock so rude,
 Some native blood was seen thy streets to die;
 A traitor only fell beneath the feud:¹⁷⁾
 Here all were noble, save Nobility;
 None hugg'd a conqueror's chain, save fallen Chi-
 valry!

LXXXVI.

Such be the sons of Spain, and strange her fate!
 They fight for freedom who were never free;
 A Kingless people for a nerveless state,
 Her vassals combat when their chieftains flee,
 True to the veriest slaves of Treachery:
 Fond of a land which gave them nought but life,
 Pride points the path that leads to Liberty;
 Back to the struggle, baffled in the strife,
 War, war is still the cry, "War even to the knife!,"¹⁸⁾

LXXXVII.

Ye, who would more of Spain and Spaniards know,
 Go, read whate'er is writ of bloodiest strife:
 Whate'er keen Vengeance urged on foreign foe
 Can act, is acting there against man's life:
 From flashing scimitar to secret knife,
 War mouldeth there each weapon to his need—
 So may he guard the sister and the wife,

So may he make each curst oppressor bleed,
So may such foes deserve the most remorseless deed!

LXXXVIII.

Flows there a tear of pity for the dead?
Look o'er the ravage of the reeking plain;
Look on the hands with female slaughter red;
Then to the dogs resign the unburied slain,
Then to the vulture let each corse remain;
Albeit unworthy of the prey-bird's maw,
Let their bleach'd bones, and blood's unblea-
ching stain,
Long mark the battle-field with hideous awe:
Thus only may our sons conceive the scenes we saw!

LXXXIX.

Nor yet, alas! the dreadful work is done;
Fresh legions pour adown the Pyrenees:
It deepens still, the work is scarce begun,
Nor mortal eye the distant end foresees.
Fall'n nations gaze on Spain; if freed, she frees
More than her fell Pizarros once enchain'd:
Strange retribution! now Columbia's ease
Repairs the wrongs that Quito's sons sustain'd,
While o'er the parent clime prowls Murder un-
restrain'd.

XC.

Not all the blood at Talavera shed,
Not all the marvels of Barossa's fight,
Not Albuera lavish of the dead,
Have won for Spain her well asserted right.
When shall her Olive-Branch be free from blight?
When shall she breathe her from the blushing
toil?
How many a doubtful day shall sink in night,
Ere the Frank robber turn him from his spoil,
And Freedom's stranger-tree grow native of the
soil!

XCI.

And thou, my friend!¹⁹⁾—since unavailing woe
Bursts from my heart, and mingles with the
strain—

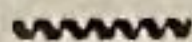
Had the sword laid thee with the mighty low,
Pride might forbid ev'n Friendship to complain:
But thus unlaurel'd to descend in vain,
By all forgotten, save the lonely breast,
And mix unbleeding with the boasted slain,
While Glory crowns so many a meaner crest!
What hadst thou done to sink so peacefully to rest?

XCII.

Oh, known the earliest, and esteem'd the most!
Dear to a heart where nought was left so dear!
Though to my hopeless days for ever lost,
In dreams deny me not to see thee here!
And Morn in secret shall renew the tear
Of Consciousness awaking to her woes,
And Fancy hover o'er thy bloodless bier,
Till my frail frame return to whence it rose,
And mourn'd and mourner lie united in repose.

XCIII.

Here is one fytte of Harold's pilgrimage:
Ye who of him may further seek to know,
Shall find some tidings in a future page,
If he that rhymeth now may scribble moe.
Is this too much? stern Critic! say not so:
Patience! and ye shall hear what he beheld
In other lands, where he was doom'd to go:
Lands that contain the monuments of Eld,
Ere Greece and Grecian arts by barbarous hands
were quell'd.



NOTES TO CANTO I.

1.

Yes! sigh'd o'er Delphi's long deserted shrine.

Stanza i. line 6.

The little village of Castri stands partly on the site of Delphi. Along the path of the mountain, from Chrysso, are the remains of sepulchres hewn in and from the rock. "One," said the guide, "of a king who broke his neck hunting." His majesty had certainly chosen the fittest spot for such an achievement.

A little above Castri is a cave, supposed the Pythian, of immense depth; the upper part of it is paved, and now a cowhouse.

On the other side of Castri stands a Greek monastery; some way above which is the cleft in the rock, with a range of caverns difficult of ascent, and apparently leading to the interior of the mountain; probably to the Corycian Cavern mentioned by Pausanias. From this part descend the fountain and the "Dews of Castalie."

2.

And rest ye at our "Lady's house of woe."

Stanza xx. line 4.

The Convent of "Our Lady of Punishment," *Nossa Senhora de Pena* *), on the summit of the

*) Since the publication of this poem, I have been informed of the misapprehension of the term *Nossa Senhora de Pena*. It was owing to the want of the *tilde*, or mark over the ñ, which alters the signification of the word: with it, *Peña*

rock. Below, at some distance, is the Cork Convent, where St. Honorius dug his den, over which is his epitaph. From the hills, the sea adds to the beauty of the view.

3.

*Throughout this purple land, where law secures
not life.*

Stanza xxi. line last.

It is a well known fact, that in the year 1809 the assassinations in the streets of Lisbon and its vicinity were not confined by the Portuguese to their countrymen; but that Englishmen were daily butchered: and so far from redress being obtained, we were requested not to interfere if we perceived any compatriot defending himself against his allies. I was once stopped in the way to the theatre at eight o'clock in the evening, when the streets were not more empty than they generally are at that hour, opposite to an open shop, and in a carriage with a friend; had we not fortunately been armed, I have not the least doubt that we should have adorned a tale instead of telling one. The crime of assassination is not confined to Portugal: in Sicily and Malta we are knocked on the head at a handsome average nightly, and not a Sicilian or Maltese is ever punished!

4.

Behold the hall where chiefs were late convened.

Stanza xxiv. line I.

The Convention of Cintra was signed in the palace of the Marchese Marialva. The late exploits of Lord Wellington have effaced the follies of

signifies a rock: without it, *Pena* has the sense I adopted. I do not think it necessary to alter the passage, as though the common acceptation affixed to it is "Our Lady of the Rock," I may well assume the other sense from the severities practised there.

Cintra. He has, indeed, done wonders; he has perhaps changed the character of a nation, reconciled rival superstitions, and baffled an enemy who never retreated before his predecessors.

5.

Yet Mafra shall one moment claim delay.

Stanza xxix. line 1.

The extent of Mafra is prodigious; it contains a palace, convent, and most superb church. The six organs are the most beautiful I ever beheld, in point of decoration; we did not hear them, but were told that their tones were correspondent to their splendour. Mafra is termed the Escorial of Portugal.

6.

*Well doth the Spanish hind the difference know
'Twixt him and Lusian slave, the lowest of the low.*

Stanza xxxiii. lines 8 and 9.

As I found the Portuguese, so I have characterized them. That they are since improved, at least in courage, is evident.

7.

*When Cava's traitor-sire first call'd the band
That dyed thy mountain streams with Gothic gore.*

Stanza xxxv. lines 3 and 4.

Count Julian's daughter, the Helen of Spain. Pelagius preserved his independence in the fastnesses of the Asturias, and the descendants of his followers, after some centuries, completed their struggle by the conquest of Grenada.

8.

No! as he speeds, he chants, "Viva el Rey!"

Stanza xlviii. line 5.

"Viva el Rey Fernando!" Long live King Ferdinand! is the chorus of most of the Spanish pa-

triotic songs: they are chiefly in dispraise of the old king Charles, the Queen, and the Prince of Peace. I have heard many of them; some of the airs are beautiful. Godoy, the *Principe de la Paz*, was born at Badajoz, on the frontiers of Portugal, and was originally in the ranks of the Spanish Guards, till his person attracted the queen's eyes, and raised him to the dukedom of Alcudia, etc. etc. It is to this man that the Spaniards universally impute the ruin of their country.

9.

*Bears in his cap the badge of crimson hue,
Which tells you whom to shun and whom to greet.*

Stanza l. lines 2 and 3.

The red cockade, with "Fernando Septimo." in the centre.

10.

The ball-piled pyramid, the ever-blazing match.

Stanza li. line last.

All who have seen a battery will recollect the pyramidal form in which shot and shells are piled. The Sierra Morena was fortified in every defile through which I passed in my way to Seville.

11.

Foil'd by a woman's hand, before a batter'd wall.

Stanza lvi. line last.

Such were the exploits of the Maid of Saragoza. When the author was at Seville she walked daily on the Prado, decorated with medals and orders, by command of the Junta.

12.

*The seal Love's dimpling finger hath impress'd
Denotes how soft that chin which bears his touch.*

Stanza lviii. lines 1 and 2.

"Sigilla in mento impressa Amoris digitulo
Vestigio demonstrant mollitudinem."

AUL. GEL.

13.

Oh, thou Parnassus!

Stanza lx. line 1.

These stanzas were written in Castri (Delphos), at the foot of Parnassus, now called *Λιακυρα*—Liakura.

14.

*Fair is proud Seville; let her country boast
Her strength, her wealth, her site of ancient days.*

Stanza lxxv. lines 1 and 2.

Seville was the Hispalis of the Romans.

15.

Ask ye, Boeotian shades! the reason why?

Stanza lxx. line 5.

This was written at Thebes, and consequently in the best situation for asking and answering such a question; not as the birthplace of Pindar, but as the capital of Boeotia, where the first riddle was propounded and solved.

16.

*Some bitter o'er the flowers its bubbling venom
flings.*

Stanza lxxxii. line last.

“Medio de fonte leporum
Surgit amari aliquid quod in ipsis floribus angat.”
LUC.

17.

A traitor only fell beneath the feud.

Stanza lxxxv. line 7.

Alluding to the conduct and death of Solano, the Governor of Cadiz.

18.

"War even to the knife!"

Stanza lxxxvi. line last.

"War to the knife." Palafox's answer to the French general at the siege of Saragoza.

19.

And thou, my friend! etc.

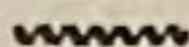
Stanza xci. line 1.

The Honourable I*. W**. of the Guards, who died of a fever at Coimbra. I had known him ten years, the better half of his life, and the happiest part of mine.

In the short space of one month I have lost *her* who gave me being, and most of those who had made that being tolerable. To me the lines of Young are no fiction:

"Insatiate archer! could not one suffice?
Thy shaft flew thrice, and thrice my peace was slain,
And thrice ere thrice yon moon had fill'd her horn."

I should have ventured a verse to the memory of the late Charles Skinner Matthews, Fellow of Downing College, Cambridge, were he not too much above all praise of mine. His powers of mind, shown in the attainment of greater honours, against the ablest candidates, than those of any graduate on record at Cambridge, have sufficiently established his fame on the spot where it was acquired: while his softer qualities live in the recollection of friends who loved him too well to envy his superiority.



CHILDE HAROLD'S PILGRIMAGE.

CANTO II.

I.

Come, blue-eyed maid of heaven!—but thou, alas!
Didst never yet one mortal song inspire—
Goddess of Wisdom! here thy temple was,
And is, despite of war and wasting fire,¹⁾
And years, that bade thy worship to expire:
But worse than steel, and flame, and ages slow,
Is the dread sceptre and dominion dire
Of men who never felt the sacred glow
That thoughts of thee and thine on polish'd breasts
bestow.²⁾

II.

Ancient of days! august Athena! where,
Where are thy men of might? thy grand in soul?
Gone—glimmering through the dream of things
that were:
First in the race that led to Glory's goal,
They won, and pass'd away—is this the whole?
A schoolboy's tale, the wonder of an hour!
The warrior's weapon and the sophist's stole
Are sought in vain, and o'er each mouldering
tower,
Dim with the mist of years, gray flits the shade
of power.

III.

Son of the morning, rise! approach you here!
Come—but molest not yon defenceless urn:
Look on this spot—a nation's sepulchre!
Abode of gods, whose shrines no longer burn.
Even gods must yield—religions take their turn:

'Twas Jove's—'tis Mahomet's—and other creeds
 Will rise with other years, till man shall learn
 Vainly his incense soars, his victim bleeds;
 Poor child of Doubt and Death, whose hope is
 built on reeds.

IV.

Bound to the earth, he lifts his eye to heaven—
 Is't not enough, unhappy thing! to know
 Thou art? Is this a boon so kindly given,
 That being, thou would'st be again, and go,
 Thou know'st not, reck'st not to what region, so
 On earth no more, but mingled with the skies?
 Still wilt thou dream on future joy and woe?
 Regard and weigh yon dust before it flies:
 That little urn saith more than thousand homilies.

V.

Or burst the vanish'd Hero's lofty mound;
 Far on the solitary shore he sleeps: ⁵)
 He fell, and falling nations mourn'd around;
 But now not one of saddening thousands weeps,
 Nor warlike-whorshipper his vigil keeps
 Where demi-gods appear'd, as records tell.
 Remove yon skull from out the scatter'd heaps:
 Is that a temple where a God may dwell?
 Why ev'n the worm at last disdains her shatter'd
 cell?

VI.

Look on its broken arch, its ruin'd wall,
 Its chambers desolate, and portals foul:
 Yes, this was once Ambition's airy hall,
 The dome of Thought, the palace of the Soul:
 Behold through each lack-lustre, eyeless hole,
 The gay recess of Wisdom and of Wit
 And Passion's host, that never brook'd control:
 Can all saint, sage, or sophist ever writ.
 People this lonely tower, this tenement refit?

VII.

Well didst thou speak, Athena's wisest son!
 "All that we know is, nothing can be known."
 Why should we shrink from what we cannot shun?

Each has his pang, but feeble sufferers groan
 With brain-born dreams of evil all their own.
 Pursue what Chance or Fate proclaimeth best;
 Peace waits us on the shores of Acheron :
 There no forced banquet claims the sated guest,
 But Silence spreads the couch of ever welcome rest.

VIII.

Yet if, as holiest men have deem'd, there be
 A land of souls beyond that sable shore,
 To shame the doctrine of the Sadducee
 And sophists, madly vain of dubious lore;
 How sweet it were in concert to adore
 With those who made our mortal labours light !
 To hear each voice we fear'd to hear no more !
 Behold each mighty shade reveal'd to sight,
 The Bactrian, Samian age, and all who taught
 the right !

IX.

There, thou !—whose love and life together fled,
 Have left me here to love and live in vain—
 Twined with my heart, and can I deem the dead,
 When busy Memory flashes on my brain ?
 Well—I will dream that we may meet again,
 And woo the vision to my vacant breast :
 If aught of young Remembrance then remain,
 Be as it may Futurity's behest,
 For me 'twere bliss enough to know thy spirit blest !

X.

Here let me sit upon this massy stone.
 The marble column's yet unshaken base ;
 Here, son of Saturn ! was thy fav'rite throne : ⁴⁾
 Mightiest of many such ! Hence let me trace
 The latent grandeur of thy dwelling place.
 It may not be : nor ev'n can Fancy's eye
 Restore what Time hath labour'd to deface.
 Yet these proud pillars claim no passing sigh ;
 Unmoved the Moslem sits, the light Greek carols by.

XI.

But who, of all the plunderers of yon fane
 On high, where Pallas linger'd, loth to flee

The latest relic of her ancient reign;
 The last, the worst, dull spoiler, who was he?
 Blush, Caledonia! such thy son could be!
 England! I joy no child he was of thine:
 Thy free-born men should spare what once was
 free;
 Yet they could violate each saddening shrine,
 And bear these altars o'er the long-reluctant brine.⁵⁾

XII.

But most the modern Pict's ignoble boast,
 To rive what Goth, and Turk, and Time hath
 spared:⁶⁾
 Cold as the crags upon his native coast,
 His mind as barren and his heart as hard,
 Is he whose head conceived, whose hand prepared,
 Aught to displace Athena's poor remains:
 Her sons too weak the sacred shrine to guard,
 Yet felt some portion of their mother's pains,⁷⁾
 And never knew, till then, the weight of Despot's
 chains.

XIII.

What! shall it e'er be said by British tongue,
 Albion was happy in Athena's tears?
 Though in thy name the slaves her bosom wrung,
 Tell not the deed to blushing Europe's ears;
 The ocean queen, the free Britannia, bears
 The last poor plunder from a bleeding land:
 Yes, she, whose gen'rous aid her name endears,
 Tore down those remnants with a harpy's hand,
 Which envious Eld forbore, and tyrants left to stand.

XIV.

Where was thine Aegis, Pallas! that appall'd
 Stern Alaric and Havoc on their way?⁸⁾
 Where Peleus' son? whom Hell in vain enthrall'd,
 His shade from Hades upon that dread day
 Bursting to light in terrible array!
 What! could not Pluto spare the chief once more,
 To scare a second robber from his prey?
 Idly he wander'd on the Stygian shore,
 Nor now preserved the walls he loved to shield be-
 fore.

xv.

Cold is the heart, fair Greece! that looks on thee,
 Nor feels as lovers o'er the dust they loved;
 Dull is the eye that will not weep to see
 Thy walls defaced, thy mouldering shrines re-
 moved
 By British hands, which it had best behoved
 To guard those relics ne'er to be restored.
 Curst be the hour when from their isle they roved,
 And once again thy hapless bosom gored,
 And snatch'd thy shrinking Gods to northern cli-
 mes abhorr'd!

xvi.

But where is Harold? shall I then forget
 To urge the gloomy wanderer o'er the wave?
 Little reck'd he of all that men regret;
 No loved-one now in feign'd lament could rave;
 No friend the parting hand extended gave,
 Ere the cold stranger pass'd to other climes:
 Hard is his heart whom charms may not enslave;
 But Harold felt not as in other times,
 And left without a sigh the land of war and crimes.

xvii.

He that has sail'd upon the dark blue sea
 Has view'd at times, I ween, a full fair sight;
 When the fresh breeze is fair as breeze may be,
 The white sail set, the gallant frigate tight;
 Masts, spires, and strand retiring to the right,
 The glorious main expanding o'er the bow,
 The convoy spread like wild swans in their flight,
 The dullest sailer wearing bravely now,
 So gaily curl the waves before each dashing prow.

xviii.

And oh, the little warlike world within!
 The well-reeved guns, the netted canopy,⁹⁾
 The hoarse command, the busy humming din,
 When, at a word, the tops are mann'd on high:
 Hark to the Boatswain's call, the cheering cry!
 While through the seaman's hand the tackle glides;
 Or schoolboy Midshipman that, standing by,

Strains his shrill pipe as good or ill betides,
And well the docile crew that skilful urchin guides.

XIX.

White is the glassy deck, without a stain,
Where on the watch the staid Lieutenant walks:
Look on that part which sacred doth remain
For the lone chieftain, who majestic stalks,
Silent and fear'd by all—not oft he talks
With aught beneath him, if he would preserve
That strict restraint, which broken, ever balks
Conquest and Fame: but Britons rarely swerve
From law, however stern, which tends their strength
to nerve.

XX.

Blow! swiftly blow, thou keel-compelling gale!
Till the broad sun withdraws his lessening ray;
Then must the pennant-bearer slacken sail,
That lagging barks may make their lazy way.
Ah! grievance sore, and listless dull delay,
To waste on sluggish hulks the sweetest breeze!
What leagues are lost before the dawn of day,
Thus loitering pensive on the willing seas,
The flapping sail haul'd down to halt for logs like
these!

XXI.

The moon is up; by Heaven a lovely eve!
Long streams of light o'er dancing waves expand;
Now lads on shore may sigh, and maids believe:
Such be our fate when we return to land!
Meantime some rude Arion's restless hand
Wakes the brisk harmony that sailors love;
A circle there of merry listeners stand,
Or to some well-known measure featly move,
Thoughtless, as if on shore they still were free to rove.

XXII.

Through Calpe's straits survey the steepy shore;
Europe and Afric on each other gaze!
Lands of the dark-eyed Maid and dusky Moor
Alike beheld beneath pale Hecate's blaze:
How softly on the Spanish shore she plays,

Disclosing rock, and slope, and forest brown,
 Distinct, though darkening with her waning phase;
 But Mauritania's giant-shadows frown,
 From mountain-cliff to coast descending sombre
 down.

XXIII.

'Tis night, when Meditation bids us feel
 We once have loved, though love is at an end:
 The heart, lone mourner of its baffled zeal,
 Though friendless now, will dream it had a friend,
 Who with the weight of years would wish to bend,
 When Youth itself survives young Love and Joy?
 Alas! when mingling souls forget to blend,
 Death hath but little left him to destroy!
 Ah! happy years! once more who would not be a boy?

XXIV.

Thus bending o'er the vessel's laving side,
 To gaze on Dian's wave-reflected sphere,
 The soul forgets her schemes of Hope and Pride,
 And flies unconscious o'er each backward year.
 None are so desolate but something dear,
 Dearer than self, possesses or possess'd
 A thought, and claims the homage of a tear;
 A flashing pang! of which the weary breast
 Would still, albeit in vain, the heavy heart divest.

XXV.

To sit on rocks, to muse o'er flood and fell,
 To slowly trace the forest's shady scene,
 Where things that own not man's dominion dwell,
 And mortal foot hath ne'er or rarely been;
 To climb the trackless mountain all unseen,
 With the wild flock that never needs a fold;
 Alone o'er steeps and foaming falls to lean;
 This is not solitude; 'tis but to hold
 Converse with Nature's charms, and view her sto-
 res unroll'd.

XXVI.

But midst the crowd, the hum, the shock of men,
 To hear, to see, to feel, and to possess,
 And roam along, the world's tired denizen,

With none who bless us, none whom we can bless;
 Minions of splendour shrinking from distress!
 None that, with kindred consciousness endued,
 If we were not, would seem to smile the less
 Of all that flatter'd, follow'd, sought, and sued;
 This is to be alone; this, this is solitude!

XXVII.

More blest the life of godly eremite,
 Such as on lonely Athos may be seen,
 Watching at eve upon the giant height,
 Which looks o'er waves so blue, skies so serene,
 That he who there at such an hour hath been
 Will wistful linger on that hallow'd spot;
 Then slowly tear him from the 'witching scene,
 Sigh forth one wish that such had been his lot,
 Then turn to hate a world he had almost forgot.

XXVIII.

Pass we the long, unvarying course, the track
 Oft trod, that never leaves a trace behind;
 Pass we the calm, the gale, the change, the tack,
 And each well known caprice of wave and wind;
 Pass we the joys and sorrows sailors find,
 Coop'd in their winged sea-girt citadel;
 The foul, the fair, the contrary, the kind,
 As breezes rise and fall and billows swell,
 Till on some jocund morn—lo, land! and all is well.

XXIX.

But not in silence pass Calypso's isles, ¹⁰⁾
 The sister tenants of the middle deep;
 There for the weary still a haven smiles,
 Though the fair goddess long hath ceased to weep,
 And o'er her cliffs a fruitless watch to keep
 For him who dared prefer a mortal bride:
 Here, too, his boy essay'd the dreadful leap
 Stern Mentor urged from high to yonder tide;
 While thus of both bereft, the nymph-queen doubly sigh'd.

XXX.

Her reign is past, her gentle glories gone:
 But trust not this; too easy youth, beware!

A mortal sovereign holds her dangerous throne,
And thou may'st find a new Calypso there.
Sweet Florence! could another ever share
This wayward, loveless heart, it would be thine:
But check'd by every tie, I may not dare
To cast a worthless offering at thy shrine,
Nor ask so dear a breast to feel one pang for mine.

XXXI.

Thus Harold deem'd, as on that lady's eye
He look'd, and met its beam without a thought,
Save Admiration glancing harmless by:
Love kept aloof, albeit not far remote,
Who knew his votary often lost and caught,
But knew him as his worshipper no more,
And ne'er again the boy his bosom sought:
Since now he vainly urged him to adore,
Well deem'd the little God his ancient sway was
o'er.

XXXII.

Fair Florence found, in sooth with some amaze,
One who, 'twas said, still sigh'd to all he saw,
Withstand, unmoved, the lustre of her gaze,
Which others hail'd with real or mimic awe,
Their hope, their doom, their punishment, their
law;
All that gay Beauty from her bondsmen claims:
And much she marvell'd that a youth so raw
Nor felt, nor feign'd at least, the oft-told flames,
Which, though sometimes they frown, yet rarely
anger dames.

XXXIII.

Little knew she that seeming marble heart,
Now mask'd in silence or withheld by pride,
Was not unskilful in the spoiler's art,
And spread its snares licentious far and wide;
Nor from the base pursuit had turn'd aside,
As long as aught was worthy to pursue:
But Harold on such arts no more relied;
And had he doted on those eyes so blue,
Yet never would he join the lover's whining
crew.

XXXIV.

Not much he kens, I ween, of woman's breast,
 Who thinks that wanton thing is won by sighs;
 What careth she for hearts when once possess'd?
 Do proper homage to thine idol's eyes;
 But not too humbly, or she will despise
 Thee and thy suit, though told in moving tropes:
 Disguise ev'n tenderness, if thou art wise;
 Brisk Confidence still best with woman copes;
 Pique her and soothe in turn, soon Passion crowns
 thy hopes.

XXXV.

'Tis an old lesson; Time approves it true,
 And those who know it best, deplore it most;
 When all is won that all desire to woo,
 The paltry prize is hardly worth the cost:
 Youth wasted, minds degraded, honour lost,
 These are thy fruits, successful Passion! these!
 If, kindly cruel, early Hope is crost,
 Still to the last it rankles, a disease,
 Not to be cured when Love itself forgets to
 please.

XXXVI.

Away! nor let me loiter in my song,
 For we have many a mountain-path to tread,
 And many a varied shore to sail along,
 By pensive Sadness, not by Fiction, led—
 Climes, fair withal as ever mortal head
 Imagined in its little schemes of thought;
 Or e'er in new Utopias were aared,
 To teach man what he might be, or he ought;
 If that corrupted thing could ever such be taught.

XXXVII.

Dear nature is the kindest mother still,
 Though alway changing, in her aspect mild;
 From her bare bosom let me take my fill,
 Her never-wean'd, though not her favour'd child.
 Oh! she is fairest in her features wild,
 Where nothing polish'd dares pollute her path:
 To me by day or night she ever smiled,

Though I have mark'd her when none other
hath,
And sought her more and more, and loved her
best in wrath.

XXXVIII.

Land of Albania! where Iskander rose,
Theme of the young, and beacon of the wise,
And he his namesake, whose oft-baffled foes
Shrunk from his deeds of chivalrous emprise:
Land of Albania! ¹¹⁾ let me bend mine eyes
On thee, thou rugged nurse of savage men!
The cross descends, thy minarets arise,
And the pale crescent sparkles in the glen,
Through many a cypress grove within each ci-
ty's ken.

XXXIX.

Childe Harold sail'd, and pass'd the barren spot ¹²⁾
Where sad Penelope o'erlook'd the wave;
And onward view'd the mount, not yet forgot,
The lover's refuge, and the Lesbian's grave.
Dark Sappho! could not verse immortal save
That breast imbued with such immortal fire?
Could she not live who life eternal gave?
If life eternal may await the lyre,
That only Heaven to which Earth's children may
aspire.

XL.

'Twas on a Grecian autumn's gentle eve
Childe Harold hail'd Leucadia's cape afar;
A spot he long'd to see, nor cared to leave:
Oft did he mark the scenes of vanish'd war,
Actium, Lepanto, fatal Trafalgar; ¹³⁾
Mark them unmoved, for he would not delight
(Born beneath some remote inglorious star)
In themes of bloody fray, or gallant fight,
But loathed the bravo's trade, and laughed at
martial wight.

XLI.

But when he saw the evening star above
Leucadia's far-projecting rock of woe,

And hail'd the last resort of fruitless love,¹⁴⁾
 He felt, or deem'd he felt, no common glow:
 And as the stately vessel glided slow
 Beneath the shadow of that ancient mount,
 He watch'd the billows' melancholy flow,
 And, sunk albeit in thought as he was wont,
 More placid seem'd his eye, and smooth his pal-
 lid front.

XLII.

Morn dawns; and with it stern Albania's hills,
 Dark Suli's rocks, and Pindus' inland peak,
 Robed half in mist, bedew'd with snowy rills,
 Array'd in many a dun and purple streak,
 Arise; and, as the clouds along them break,
 Disclose the dwelling of the mountaineer:
 Here roams the wolf, the eagle whets his beak,
 Birds, beasts of prey, and wilder men appear,
 And gathering storms around convulse the closing
 year.

XLIII.

Now Harold felt himself at length alone,
 And bade to Christian tongues a long adieu;
 Now he adventured on a shore unknown,
 Which all admire, but many dread to view:
 His breast was arm'd 'gainst fate, his wants
 were few;
 Peril he sought not, but ne'er shrank to meet:
 The scene was savage, but the scene was new;
 This made the ceaseless toil of travel sweet,
 Beat back keen winter's blast, and welcomed sum-
 mer's heat.

XLIV.

Here the red cross, for still the cross is here,
 Though sadly scoff'd at by the circumcised,
 Forgets that pride to pamper'd priesthood dear;
 Churchman and votary alike despised.
 Foul Superstition! howsoe'er disguised,
 Idol, saint, virgin, prophet, crescent, cross,
 For whatsoever symbol thou art prized,
 Thou sacerdotal gain, but general loss!
 Who from true worship's gold can separate thy dross?

XLV.

Ambracia's gulf behold, where once was lost
 A world for woman, lovely, harmless thing!
 In yonder rippling bay, their naval host
 Did many a Roman chief and Asian king¹⁵⁾
 To doubtful conflict, certain slaughter bring:
 Look where the second Caesar's trophies rose!¹⁶⁾
 Now, like the hands that rear'd them, withering:
 Imperial anarchs, doubling human woes!
 God! was thy globe ordain'd for such to win and
 lose?

XLVI.

From the dark barriers of that rugged clime,
 Ev'n to the centre of Illyria's vales,
 Childe Harold pass'd o'er many a mount sublime,
 Through lands scarce noticed in historic tales;
 Yet in famed Attica such lovely dales
 Are rarely seen; nor can fair Tempe boast
 A charm they know not; loved Parnassus fails,
 Though classic ground and consecrated most,
 To match some spots that lurk within this lowe-
 ring coast.

XLVII.

He pass'd bleak Pindus, Acherusia's lake,¹⁷⁾
 And left the primal city of the land,
 And onwards did his further journey take
 To greet Albania's chief,¹⁸⁾ whose dread com-
 mand
 Is lawless law; for with a bloody hand
 He sways a nation, turbulent and bold:
 Yet here and there some daring mountain-band
 Disdain his power, and from their rocky hold
 Hurl their defiance far, nor yield, unless to gold.¹⁹⁾

XLVIII.

Monastic Zitza!²⁰⁾ from thy shady brow,
 Thou small, but favour'd spot of holy ground!
 Where'er we gaze, around, above, below,
 What rainbow tints, what magic charms are
 found!
 Rock, river, forest, mountain, all abound,

And bluest skies that harmonize the whole:
 Beneath, the distant torrent's rushing sound
 Tells where the volumed cataract doth roll
 Between those hanging rocks, that shock yet please
 the soul.

XLIX.

Amidst the grove that crowns yon tufted hill,
 Which, were it not for many a mountain nigh
 Rising in lofty ranks, and loftier still,
 Might well itself be deem'd of dignity,
 The convent's white walls glisten fair on high:
 Here dwells the caloyer, ²¹⁾ nor rude is he,
 Nor niggard of his cheer; the passer by
 Is welcome still; nor heedless will he flee
 From hence, if he delight kind Nature's sheen to see.

L.

Here in the sultriest season let him rest,
 Fresh is the green beneath those aged trees;
 Here winds of gentlest wing will fan his breast,
 From heaven itself he may inhale the breeze:
 The plain is far beneath—oh! let him seize
 Pure pleasure while he can; the scorching ray
 Here pierceth not, impregnate with disease:
 Then let his length the loitering pilgrim lay,
 And gaze, untired, the morn, the noon, the eve away.

LI.

Dusky and huge, enlarging on the sight,
 Nature's volcanic amphitheatre, ²²⁾
 Chimaera's alps extend from left to right:
 Beneath, a living valley seems to stir;
 Flocks play, trees wave, streams flow, the moun-
 tain-fir
 Nodding above: behold black Acheron! ²³⁾
 Once consecrated to the sepulchre.
 Pluto! if this be hell I look upon,
 Close shamed Elysium's gates, my shade shall
 seek for none!

LII.

Ne city's towers pollute the lovely view;
 Unseen is Yanina, though not remote,

Veil'd by the screen of hills: here men are few,
 Scanty the hamlet, rare the lonely cot;
 But, peering down each precipice, the goat
 Browseth; and, pensive o'er his scatter'd flock,
 The little shepherd in his white capote ²⁴⁾
 Doth lean his boyish form along the rock,
 Or in his cave awaits the tempest's short-lived shock.

LIII.

Oh! where, Dodona! is thine aged grove,
 Prophetic fount, and oracle divine?
 What valley echo'd the response of Jove?
 What trace remaineth of the thunderer's shrine?
 All, all forgotten—and shall man repine
 That his frail bonds to fleeting life are broke?
 Cease, fool! the fate of gods may well be thine:
 Wouldst thou survive the marble or the oak?
 When nations, tongues, and worlds must sink be-
 neath the stroke!

LIV.

Epirus' bounds recede, and mountains fail;
 Tired of up-gazing still, the wearied eye
 Reposes gladly on as smooth a vale
 As ever Spring yclad in grassy die:
 Ev'n on a plain no humble beauties lie,
 Where some bold river breaks the long expanse,
 And woods along the banks are waving high,
 Whose shadows in the glassy waters dance,
 Or with the moonbeam sleep in midnight's so-
 lemn trance.

LV.

The sun had sunk behind vast Tomerit, ²⁵⁾
 And Laos wide and fierce came roaring by; ²⁶⁾
 The shades of wonted night were gathering yet,
 When, down the steep banks winding warily,
 Childe Harold saw, like meteors in the sky,
 The glittering minarets of Tepalen,
 Whose walls o'erlook the stream; and drawing
 nigh,
 He heard the busy hum of warrior-men
 Swelling the breeze that sigh'd along the lengthe-
 ning glen.

LVI.

He pass'd the sacred Haram's silent tower,
And underneath the wide o'erarching gate
Survey'd the dwelling of this chief of power,
Where all around proclaim'd his high estate.
Amidst no common pomp the despot sate,
While busy preparation shook the court,
Slaves, eunuchs, soldiers, guests, and santons
wait;

Within, a palace, and without, a fort:
Here men of every clime appear to make resort.

LVII.

Richly caparison'd, a ready row
Of armed horse, and many a warlike store,
Circled the wide extending court below;
Above, strange groups adorn'd the corridore;
And oft-times through the area's echoing door
Some high-capp'd Tartar spurr'd his steed away:
The Turk, the Greek, the Albanian, and the
Moor,

Here mingled in their many-hued array,
While the deep war-drum's sound announced the
close of day.

LVIII.

The wild Albanian kirtled to his knee,
With shawl-girt head and ornamented gun,
And gold-embroider'd garments, fair to see;
The crimson-scarfed men of Macedon;
The Delhi with his cap of terror on,
And crooked glaive; the lively, supple Greek;
And swarthy Nubia's mutilated son;
The bearded Turk that rarely deigns to speak,
Master of all around, too potent to be meek,

LIX.

Are mix'd conspicuous: some recline in groups,
Scanning the motley scene that varies round;
There some grave Moslem to devotion stoops,
And some that smoke, and some that play, are
found;

Here the Albanian proudly treads the ground;

Half whispering there the Greek is heard to prate;
Hark! from the mosque the nightly solemn sound,
The Muezzin's call doth shake the minaret,
"There is no god but God! — to prayer — lo! God
is great!."

LX.

Just at this season Ramazani's fast
Through the long day its penance did maintain:
But when the lingering twilight hour was past,
Revel and feast assumed the rule again:
Now all was bustle, and the menial train
Prepared and spread the plenteous board within;
The vacant gallery now seem'd made in vain,
But from the chambers came the mingling din,
As page and slave anon were passing out and in.

LXI.

Here woman's voice is never heard: apart,
And scarce permitted, guarded, veil'd, to move,
She yields to one her person and her heart,
Tamed to her cage, nor feels a wish to rove:
For, not unhappy in her master's love,
And joyful in a mother's gentlest cares,
Blest cares! all other feelings far above!
Herself more sweetly rears the babe she bears,
Who never quits the breast, no meaner passion
shares.

LXII.

In marble-paved pavilion, where a spring
Of living water from the centre rose,
Whose bubbling did a genial freshness fling,
And soft voluptuous couches breathed repose,
ALI reclined, a man of war and woes;
Yet in his lineaments ye cannot trace,
While Gentleness her milder radiance throws
Along that aged venerable face,
The deeds that lurk beneath, and stain him with
disgrace.

LXIII.

It is not that yon hoary lengthening beard
Ill suits the passions which belong to youth;

Love conquers age—so Hafiz hath averr'd,
 So sings the Teian, and he sings in sooth—
 But crimes that scorn the tender voice of Ruth,
 Beseeming all men ill, but most the man
 In years, have mark'd him with a tiger's tooth;
 Blood follows blood, and, through their mortal
 span,
 In bloodier acts conclude those who with blood began.

LXIV.

'Mid many things most new to ear and eye
 The pilgrim rested here his weary feet,
 And gazed around on Moslem luxury,
 Till quickly wearied with that spacious seat
 Of Wealth and Wantonness, the choice retreat
 Of sated Grandeur from the city's noise:
 And were it humbler it in sooth were sweet;
 But Peace abhorreth artificial joys,
 And Pleasure, leagued with Pomp, the zest of
 both destroys.

LXV.

Fierce are Albania's children, yet they lack
 Not virtues, were those virtues more mature.
 Where is the foe that ever saw their back?
 Who can so well the toil of war endure?
 Their native fastnesses not more secure
 Than they in doubtful time of troublous need:
 Their wrath how deadly! but their friendship sure,
 When Gratitude or Valour bids them bleed,
 Unshaken rushing on where'er their chief may lead.

LXVI.

Childe Harold saw them in their chieftain's tower
 Thronging to war in splendour and success;
 And after view'd them, when, within their power,
 Himself awhile the victim of distress;
 That saddening hour when bad men hotlier press
 But these did shelter him beneath their roof,
 When less barbarians would have cheer'd him
 less,
 And fellow-countrymen have stood aloof—²⁷⁾
 In aught that tries the heart how few withstand
 the proof!

LXVII.

It chanced that adverse winds once drove his bark
 Full on the coast of Suli's shaggy shore,
 When all around was desolate and dark;
 To land was perilous, to sojourn more;
 Yet for awhile the mariners forbore,
 Dubious to trust where treachery might lurk:
 At length they ventured forth, though doubting
 sore

That those who loathe alike the Frank and Turk
 Might once again renew their ancient butcher-work.

LXVIII.

Vain fear! the Suliotes stretch'd the welcome hand,
 Led them o'er rocks and past the dangerous
 swamp,
 Kinder than polish'd slaves though not so bland,
 And piled the hearth, and wrung their garments
 damp,
 And fill'd the bowl, and trimm'd the cheerful
 lamp,
 And spread their fare; though homely, all they had:
 Such conduct bears Philanthropy's rare stamp--
 To rest the weary and to soothe the sad,
 Doth lesson happier men, and shames at least the bad.

LXIX.

It came to pass, that when he did address
 Himself to quit at length this mountain-land,
 Combined marauders half-way barr'd egress,
 And wasted far and near with glaive and brand;
 And therefore did he take a trusty band
 To traverse Acarnania's forest wide,
 In war well season'd, and with labours tann'd,
 Till he did greet white Achelous' tide,
 And from his further bank Aetolia's wolds espied.

LXX.

Where lone Utraikey forms its circling cove,
 And weary waves retire to gleam at rest,
 How brown the foliage of the green hill's grove,
 Nodding at midnight o'er the calm bay's breast,
 As winds come lightly whispering from the west,

Kissing, not ruffling, the blue deep's serene:—
 Here Harold was received a welcome guest;
 Nor did he pass unmoved the gentle scene,
 For many a joy could he from Night's soft presence glean.

LXXI.

On the smooth shore the night-fires brightly blazed,
 The feast was done, the red wine circling fast,²⁸⁾
 And he that unawares had there ygazed
 With gaping wonderment had stared aghast;
 For ere night's midmost, stillest hour was past,
 The native revels of the troop began;
 Each Palikar ²⁹⁾ his sabre from him cast,
 And bounding hand in hand, man link'd to man,
 Yelling their uncouth dirge, long daunced the
 kirtled clan.

LXXII.

Childe Harold at a little distance stood
 And view'd, but not displeased, the revelrie,
 Nor hated harmless mirth, however rude:
 In sooth, it was no vulgar sight to see
 Their barbarous, yet their not indecent, glee;
 And, as the flames along their faces gleam'd,
 Their gestures nimble, dark eyes flashing free,
 The long wild locks that to their girdles stream'd,
 While thus in concert they this lay half sang, half
 scream'd: ³⁰⁾

1.

³¹⁾ Tambourgi! Tambourgi! *) thy 'larum afar
 Gives hope to the valiant, and promise of war;
 All the sons of the mountains arise at the note,
 Chimariot, Illyrian, and dark Suliote!

2.

Oh! who is more brave than a dark Suliote,
 In his snowy camese and his shaggy capote?
 To the wolf and the vulture he leaves his wild flock,
 And descends to the plain like the stream from
 the rock.

*) Drummer.

3.

Shall the sons of Chimari, who never forgive
The fault of a friend, bid an enemy live?
Let those guns so unerring such vengeance forego?
What mark is so fair as the breast of a foe?

4.

Macedonia sends forth her invincible race;
For a time they abandon the cave and the chase:
But those scarfs of blood-red shall be redder, before
The sabre is sheathed and the battle is o'er.

5.

Then the pirates of Parga that dwell by the waves,
And teach the pale Franks what it is to be slaves,
Shall leave on the beach the long galley and oar,
And track to his covert the captive on shore.

6.

I ask not the pleasures that riches supply,
My sabre shall win what the feeble must buy,
Shall win the young bride with her long flowing
hair,
And many a maid from her mother shall tear.

7.

I love the fair face of the maid in her youth,
Her caresses shall lull me, her music shall soothe;
Let her bring from the chamber her many-toned
lyre,
And sing us a song on the fall of her sire.

8.

Remember the moment when Previsa fell, ³²)
The shrieks of the conquer'd, the conqueror's yell;
The roofs that we fired, and the plunder we shared,
The wealthy we slaughter'd, the lovely we spared.

9.

I talk not of mercy, I talk not of fear;
He neither must know who would serve the Vizier:
Since the days of our prophet the Crescent ne'er saw
A chief ever glorious like Ali Pashaw.

10.

Dark Muchtar his son to the Danube is sped,
 Let the yellow-hair'd *) Giaours **) view his horse-
 tail ***) with dread;
 When his Delhis †) come dashing in blood o'er
 the banks,
 How few shall escape from the Muscovite ranks!

11.

Selictar! ††) unsheathe then our chief's scimitar:
 Tambourgi! thy 'larum gives promise of war.
 Ye mountains, that see us descend to the shore,
 Shall view us as victors, or view us no more!

LXXIII.

Fair Greece! sad relic of departed worth! ³³⁾
 Immortal, though no more; though fallen, great!
 Who now shall lead thy scatter'd children forth,
 And long accustom'd bondage uncreate?
 Not such thy sons who whilome did await,
 The hopeless warriors of a willing doom,
 In bleak Thermopylae's sepulchral strait—
 Oh! who that gallant spirit shall resume,
 Leap from Eurotas' banks, and call thee from the
 tomb?

LXXIV.

Spirit of freedom! when on Phyle's brow ³⁴⁾
 Thou sat'st with Thrasybulus and his train,
 Couldst thou forebode the dismal hour which now
 Dims the green beauties of thine Attic plain?
 Not thirty tyrants now enforce the chain,
 But every carle can lord it o'er thy land;
 Nor rise thy sons, but idly rail in vain,
 Trembling beneath the scourge of Turkish hand,
 From birth till death enslaved; in word, in deed
 unmann'd.

*) Yellow is the epithet given to the Russians. **) Infidel.
 ***) Horse-tails are the insignia of a Pacha. †) Horse-
 men, answering to our forlorn hope. ††) Sword-bearer.

LXXV.

In all save form alone, how changed! and who
 That marks the fire still sparkling in each eye,
 Who but would deem their bosoms burn'd anew
 With thy unquenched beam, lost Liberty!
 And many dream withal the hour is nigh
 That gives them back their fathers' heritage:
 For foreign arms and aid they fondly sigh,
 Nor solely dare encounter hostile rage,
 Or tear their name defiled from Slavery's mourn-
 ful page.

LXXVI.

Hereditary bondsmen! know ye not
 Who would be free themselves must strike the
 blow?
 By their right arms the conquest must be wrought?
 Will Gaul or Muscovite redress ye? no!
 True, they may lay your proud despoilers low,
 But not for you will Freedom's altars flame.
 Shades of the Helots! triumph o'er your foe!
 Greece! change thy lords, thy state is still the
 same!
 Thy glorious day is o'er, but not thine years of
 shame.

LXXVII.

The city won for Allah from the Giaour,
 The Giaour from Othman's race again may wrest;
 And the Serai's impenetrable tower
 Receive the fiery Frank, her former guest;³⁵⁾
 Or Wahab's rebel brood who dared divest
 The ³⁶⁾ prophet's tomb of all its pious spoil,
 May wind their path of blood along the West;
 But ne'er will freedom seek this fated soil,
 But slave succeed to slave through years of endless
 toil.

LXXVIII.

Yet mark their mirth—ere lenten days begin,
 That penance which their holy rites prepare
 To shrive from man his weight of mortal sin,
 By daily abstinence and nightly prayer;
 But ere his sackcloth garb Repentance wear,

Some days of joyaunce are decreed to all,
 To take of pleasaunce each his secret share,
 In motley robe to dance at masking ball,
 And join the mimic train of merry Carnival.

LXXIX.

And whose more rife with merriment than thine,
 Oh Stamboul! once the empress of their reign?
 Though turbans now pollute Sophia's shrine,
 And Greece her very altars eyes in vain:
 (Alas! her woes will still pervade my strain!)
 Gay were her minstrels once, for free her throng,
 All felt the common joy they now must feign,
 Nor oft I've seen such sight, nor heard such
 song,
 As woo'd the eye, and thrill'd the Bosphorus along.

LXXX.

Loud was the lightsome tumult of the shore,
 Oft Music changed, but never ceased her tone,
 And timely echo'd back the measured oar,
 And rippling waters made a pleasant moan:
 The Queen of tides on high consenting shone,
 And when a transient breeze swept o'er the wave,
 'Twas, as if darting from her heavenly throne,
 A brighter glance her form reflected gave,
 Till sparkling billows seem'd to light the banks
 they lave.

LXXXI.

Glanced many a light caique along the foam,
 Danced on the shore the daughters of the land,
 Ne thought had man or maid of rest or home,
 While many a languid eye and thrilling hand
 Exchanged the look few bosoms may withstand,
 Or gently prest, return'd the pressure still:
 Oh Love! young Love! bound in thy rosy band,
 Let sage or cynic prattle as he will,
 These hours, and only these, redeem Life's years
 of ill!

LXXXII.

But, midst the throng in merry masquerade,
 Lurk there no hearts that throb with secret pain,

Even through the closest searment half betray'd?
 To such the gentle murmurs of the main
 Seem to re-echo all they mourn in vain;
 To such the gladness of the gamesome crowd
 Is source of wayward thought and stern disdain:
 How do they loathe the laughter idly loud,
 And long to change the robe of revel for the
 shroud!

LXXXIII.

This must he feel, the true-born son of Greece,
 If Greece one true-born patriot still can boast:
 Not such as prate of war, but skulk in peace,
 The bondsman's peace, who sighs for all he lost,
 Yet with smooth smile his tyrant can accost,
 And wield the slavish sickle, not the sword:
 Ah! Greece! they love thee least who owe thee
 most;
 Their birth, their blood, and that sublime record
 Of hero sires, who shame thy now degenerate
 horde!

LXXXIV.

When riseth Lacedemon's hardihood,
 When Thebes Epaminondas rears again,
 When Athens' children are with hearts endued,
 When Grecian mothers shall give birth to men,
 Then may'st thou be restored; but not till then.
 A thousand years scarce serve to form a state;
 An hour may lay it in the dust: and when
 Can man its shatter'd splendour renovate,
 Recal its virtues back, and vanquish Time and
 Fate?

LXXXV.

And yet how lovely in thine age of woe,
 Land of lost gods and godlike men! art thou!
 Thy vales of evergreen, thy hills of snow,³⁷⁾
 Proclaim thee Nature's varied favourite now;
 Thy fanes, thy temples to thy surface bow,
 Commingling slowly with heroic earth,
 Broke by the share of every rustic plough:
 So perish monuments of mortal birth,
 So perish all in turn, save well-recorded Worth;

LXXXVI.

Save where some solitary column mourns
 Above its prostrate brethren of the cave; ³⁸)
 Save where Tritonia's airy shrine adorns
 Colonna's cliff, and gleams along the wave;
 Save o'er some warrior's half-forgotten grave,
 Where the gray stones and unmolested grass
 Ages, but not oblivion, feebly brave,
 While strangers only not regardless pass,
 Linger like me, perchance, to gaze, and sigh
 "Alas!"

LXXXVII.

Yet are thy skies as blue, thy crags as wild;
 Sweet are thy groves, and verdant are thy fields,
 Thine olive ripe as when Minerva smiled,
 And still his honied wealth Hymettus yields;
 There the blithe bee his fragrant fortress builds,
 The freeborn wanderer of thy mountain-air;
 Apollo still thy long, long summer gilds,
 Still in his beam Mendeli's marbles glare;
 Art, Glory, Freedom fail, but Nature still is fair.

LXXXVIII.

Where'er we tread 'tis haunted, holy ground;
 No earth of thine is lost in vulgar mould,
 But one vast realm of wonder spreads around,
 And all the Muse's tales seem truly told,
 Till the sense aches with gazing to behold
 The scenes our earliest dreams have dwelt upon:
 Each hill and dale, each deepening glen and wold
 Defies the power which crush'd thy temples gone:
 Age shakes Athena's tower, but spares gray Ma-
 rathon.

LXXXIX.

The sun, the soil, but not the slave, the same;
 Unchanged in all except its foreign lord—
 Preserves alike its bounds and boundless fame
 The Battle-field, where Persia's victim horde
 First bow'd beneath the brunt of Hellas' sword,
 As on the morn to distant Glory dear,
 When Marathon became a magic word; ³⁹)

Which utter'd, to the hearer's eye appear
The camp, the host, the fight, the conqueror's career,

XC.

The flying Mede, his shaftless broken bow;
The fiery Greek, his red pursuing spear;
Mountains above, Earth's, Ocean's plain below;
Death in the front, Destruction in the rear;
Such was the scene—what now remaineth here?
What sacred trophy marks the hallow'd ground,
Recording Freedom's smile and Asia's tear?
The rifled urn, the violated mound,
The dust thy courser's hoof, rude stranger! spurns
around.

XCI.

Yet to the remnants of thy splendour past
Shall pilgrims, pensive, but unwearied throng;
Long shall the voyager, with th' Ionian blast,
Hail the bright clime of battle and of song;
Long shall thine annals and immortal tongue
Fill with thy fame the youth of many a shore;
Boast of the aged! lesson of the young!
Which sages venerate and bards adore,
As Pallas and the Muse unveil their awful lore.

XCII.

The parted bosom clings to wonted home,
If aught that's kindred cheer the welcome hearth;
He that is lonely hither let him roam,
And gaze complacent on congenial earth.
Greece is no lightsome land of social mirth:
But he whom Sadness sootheth may abide,
And scarce regret the region of his birth,
When wandering slow by Delphi's sacred side,
Or gazing o'er the plains where Greek and Per-
sian died.

XCIII.

Let such approach this consecrated land,
And pass in peace along the magic waste:
But spare its relics—let no busy hand
Deface the scenes, already how defaced!
Not for such purpose were these altars placed:

Revere the remnants nations once revered :
 So may our country's name be undisgraced,
 So may'st thou prosper where thy youth was
 rear'd,
 By every honest joy of love and life endear'd !

XCIV.

For thee, who thus in too protracted song
 Hast soothed thine idlesse with inglorious lays,
 Soon shall thy voice be lost amid the throng
 Of louder minstrels in these later days :
 To such resign the strife for fading bays—
 Ill may such contest now the spirit move
 Which heeds nor keen reproach nor partial
 praise ;
 Since cold each kinder heart that might approve,
 And none are left to please when none are left
 to love.

XCV.

Thou too art gone, thou loved and lovely one!
 Whom youth and youth's affections bound to me;
 Who did for me what none beside have done,
 Nor shrank from one albeit unworthy thee.
 What is my being? thou hast ceased to be!
 Nor staid to welcome here thy wanderer home,
 Who mourns o'er hours which we no more shall
 see—
 Would they had never been, or were to come!
 Would he had ne'er return'd to find fresh cause
 to roam !

XCVI.

Oh! ever loving, lovely, and beloved!
 How selfish Sorrow ponders on the past,
 And clings to thoughts now better far removed!
 But Time shall tear thy shadow from me last.
 All thou couldst have of mine, stern Death! thou
 hast ;
 The parent, friend, and now the more than friend:
 Ne'er yet for one thine arrows flew so fast,
 And grief with grief continuing still to blend,
 Hath snatch'd the little joy that life had yet to
 lend.

XCVII.

Then must I plunge again into the crowd,
And follow all that Peace disdains to seek?
Where Revel calls, and Laughter, vainly loud,
False to the heart, distorts the hollow cheek,
To leave the flagging spirit doubly weak;
Still o'er the features, which perforce they cheer,
To feign the pleasure or conceal the pique;
Smiles form the channel of a future tear,
Or raise the writhing lip with ill-dissembled sneer.

XCVIII.

What is the worst of woes that wait on age?
What stamps the wrinkle deeper on the brow?
To view each loved one blotted from life's page,
And be alone on earth, as I am now.
Before the Chastener humbly let me bow,
O'er hearts divided and o'er hopes destroy'd:
Roll on, vain days! full reckless may ye flow,
Since time hath reft whate'er my soul enjoy'd,
And with the ills of Eld mine earlier years alloy'd.

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## NOTES TO CANTO II.

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1.

— *despite of war and wasting fire* —

Stanza i. line 4.

Part of the Acropolis was destroyed by the explosion of a magazine during the Venetian siege.

2.

*But worse than steel and flame, and ages slow,  
Is the dread sceptre and dominion dire  
Of men who never felt the sacred glow  
That thoughts of thee and thine on polish'd breasts  
bestow.*

Stanza i. line 6.

We can all feel, or imagine, the regret with which the ruins of cities, once the capitals of empires, are beheld; the reflections suggested by such objects are too trite to require recapitulation. But never did the littleness of man, and the vanity of his very best virtues of patriotism to exalt, and of valour to defend his country, appear more conspicuous than in the record of what Athens was, and the certainty of what she now is. This theatre of contention between mighty factions, of the struggles of orators, the exaltation and deposition of tyrants, the triumph and punishment of generals, is now become a scene of petty intrigue and perpetual disturbance, between the bickering agents of certain British nobility and gentry. "The wild foxes, the owls and serpents in the ruins of Babylon," were surely less degrading than such inhabitants. The Turks have the plea of conquest for their tyranny, and the Greeks have only suffered the fortune of war, incidental to the bravest;



but how are the mighty fallen, when two painters contest the privilege of plundering the Parthenon, and triumph in turn, according to the tenor of each succeeding firman! Sylla could but punish, Philip subdue, and Xerxes burn Athens; but it remained for the paltry antiquarian, and his despicable agents, to render her contemptible as himself and his pursuits.

The Parthenon, before its destruction in part, by fire during the Venetian siege, had been a temple, a church, and a mosque. In each point of view it is an object of regard: it changed its worshippers; but still it was a place of worship thrice sacred to devotion: its violation is a triple sacrilege. But

“Man, vain man,  
Drest in a little brief authority,  
Plays such fantastic tricks before high heaven  
As make the angels weep.”

## 3.

*Far on the solitary shore he sleeps.*

Stanza v. line 2.

It was not always the custom of the Greeks to burn their dead; the greater Ajax, in particular, was interred entire. Almost all the chiefs became gods after their decease; and he was indeed neglected, who had not annual games near his tomb, or festivals in honour of his memory by his countrymen, as Achilles, Brasidas, etc. and at last even Antinous, whose death was as heroic as his life was infamous.

## 4.

*Here, son of Saturn! was thy fav'rite throne.*

Stanza x. line 3.

The temple of Jupiter Olympius, of which sixteen columns, entirely of marble, yet survive: originally there were 150. These columns, however, are by many supposed to have belonged to the Pantheon.

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T,  
916  
916  
'J'



## 5.

*And bear these altars o'er the long-reluctant brine.*

Stanza xi. line last.

The ship was wrecked in the Archipelago.

## 6.

*To rive what Goth, and Turk, and Time hath spared.*

Stanza xii. line 2.

At this moment (January 3, 1809), besides what has been already deposited in London, an Hydriot vessel is in the Pyraeus to receive every portable relic. Thus, as I heard a young Greek observe, in common with many of his countrymen — for, lost as they are, they yet feel on this occasion — thus may Lord Elgin boast of having ruined Athens. An Italian painter of the first eminence, named Lusieri, is the agent of devastation; and like the Greek *finder* of Verres in Sicily, who followed the same profession, he has proved the able instrument of plunder. Between this artist and the French Consul Fauvel, who wishes to rescue the remains for his own government, there is now a violent dispute concerning a car employed in their conveyance, the wheel of which — I wish they were both broken upon it — has been locked up by the Consul, and Lusieri has laid his complaint before the Waywode. Lord Elgin has been extremely happy in his choice of Signor Lusieri. During a residence of ten years in Athens, he never had the curiosity to proceed as far as Sunium \*), till he

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\*) Now Cape Colonna. In all Attica, if we except Athens itself and Marathon, there is no scene more interesting than Cape Colonna. To the antiquary and artist, sixteen columns are an inexhaustible source of observation and design; to the philosopher, the supposed scene of some of Plato's conversations will not be unwelcome; and the traveller will be struck with the beauty of the prospect over "*Isles that crown the Aegean deep:*," but for an Englishman, Colonna has yet an additional interest, as the



accompanied us in our second excursion. However, his works, as far as they go, are most beautiful; but they are almost all unfinished. While he and his patrons confine themselves to tasting medals, appreciating cameos, sketching columns, and cheapening gems, their little absurdities are as harmless as insect or fox-hunting, maiden speechifying, barouche-driving, or any such pastime: but when they carry away three or four shiploads of the most valuable and massy relics that time and barbarism have left to the most injured and most celebrated of cities; when they destroy, in a vain attempt to tear down, those works which

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actual spot of Falconer's Shipwreck. Pallas and Plato are forgotten, in the recollection of Falconer and Campbell:

“Here in the dead of night by Lonna's steep,  
The seaman's cry was heard along the deep.”

This temple of Minerva may be seen at sea from a great distance. In two journeys which I made, and one voyage to Cape Colonna, the view from either side, by land, was less striking than the approach from the isles. In our second land excursion, we had a narrow escape from a party of Mainotes, concealed in the caverns beneath. We were told afterwards, by one of their prisoners subsequently ransomed, that they were deterred from attacking us by the appearance of my two Albanians: conjecturing very sagaciously, but falsely, that we had a complete guard of these Arnaouts at hand, they remained stationary, and thus saved our party, which was too small to have opposed any effectual resistance.

Colonna is no less a resort of painters than of pirates; there

“The hireling artist plants his paltry desk,  
And makes degraded nature picturesque.”

(See Hodgson's *Lady Jane Grey*, etc.)

But there Nature, with the aid of Art, has done that for herself. I was fortunate enough to engage a very superior German artist; and hope to renew my acquaintance with this and many other Levantine scenes, by the arrival of his performances.



have been the admiration of ages, I know no motive which can excuse, no name which can designate, the perpetrators of this dastardly devastation. It was not the least of the crimes laid to the charge of Verres, that he had plundered Sicily, in the manner since imitated at Athens. The most unblushing impudence could hardly go farther than to affix the name of its plunderer to the walls of the Acropolis; while the wanton and useless defacement of the whole range of the basso-relievos, in one compartment of the temple, will never permit that name to be pronounced by an observer without execration.

On this occasion I speak impartially: I am not a collector or admirer of collections, consequently no rival; but I have some early prepossession in favour of Greece, and do not think the honour of England advanced by plunder, whether of India or Attica.

Another noble Lord has done better, because he has done less: but some others, more or less noble, yet "all honourable men," have done *best*, because, after a deal of excavation and execration, bribery to the Waywode, mining and countermining, they have done nothing at all. We had such ink-shed, and wine-shed, which almost ended in bloodshed! Lord E.'s "prig" — see Jonathan Wylde for the definition of "priggism" — quarrelled with another, *Gropius*\*) by name (a very good

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\*) This Sr. Gropius was employed by a noble Lord for the sole purpose of sketching, in which he excels; but I am sorry to say, that he has, through the abused sanction of that most respectable name, been treading at humble distance in the steps of Sr. Lusieri. — A shipful of his trophies was detained, and I believe confiscated, at Constantinople, in 1810. I am most happy to be now enabled to state, that "this was not in his bond;" that he was employed solely as a painter, and that his noble patron disavows all connexion with him, except as an artist. If the error in the first and second edition of this poem has given the noble Lord a moment's pain, I am very sorry for it: Sr. Gropius has assumed for years the name of his agent; and



name too for his business), and muttered something about satisfaction, in a verbal answer to a note of the poor Prussian: this was stated at table to Gropius, who laughed, but could eat no dinner afterwards. The rivals were not reconciled when I left Greece. I have reason to remember their squabble, for they wanted to make me their arbitrator.

## 7.

*Her sons too weak the sacred shrine to guard,  
Yet felt some portion of their mother's pains.*

Stanza xii. lines 7 and 8.

I cannot resist availing myself of the permission of my friend Dr. Clarke, whose name requires no comment with the public, but whose sanction will add tenfold weight to my testimony, to insert the following extract from a very obliging letter of his to me, as a note to the above lines.

"When the last of the Metopes was taken from the Parthenon, and, in moving of it, great part of the superstructure with one of the thriglyphs was thrown down by the workmen whom Lord Elgin employed, the Disdar, who beheld the mischief done to the building, took his pipe from his mouth, his mouth, dropped a tear, and, in a supplicating tone of voice, said to Lusieri, *Τέλος!* I was present."

The Disdar alluded to was the father of the present Disdar.

## 8.

*Where was thine Aegis, Pallas! that appall'd  
Stern Alaric and Havoc on their way?*

Stanza xiv. lines 1 and 2.

According to Zosimus, Minerva and Achilles frightened Alaric from the Acropolis; but others

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though I cannot much condemn myself for sharing in the mistake of so many, I am happy in being one of the first to be undeceived. Indeed, I have as much pleasure in contradicting this as I felt regret in stating it.



relate that the Gothic king was nearly as mischievous as the Scottish peer.— See CHANDLER.

## 9.

— — *the netted canopy.*

Stanza xviii. line 2.

The netting to prevent blocks or splinters from falling on deck during action.

## 10.

*But not in silence pass Calypso's isles.*

Stanza xxix. line 1.

Goza is said to have been the island of Calypso.

## 11.

*Land of Albania! let me bend mine eyes  
On thee, thou rugged nurse of savage men!*

Stanza xxxviii. line 5 and 6.

Albania comprises part of Macedonia, Illyria, Chaonia, and Epirus. Iskander is the Turkish word for Alexander; and the celebrated Scanderbeg (Lord Alexander) is alluded to in the third and fourth lines of the thirty-eighth stanza. I do not know whether I am correct in making Scanderbeg the countryman of Alexander, who was born at Pella in Macedon, but Mr. Gibbon terms him so, and adds Pyrrhus to the list, in speaking of his exploits.

Of Albania Gibbon remarks, that a country "within sight of Italy is less known than the interior of America." Circumstances, of little consequence to mention, led Mr. Hobhouse and myself into that country before we visited any other part of the Ottoman dominions; and with the exception of Major Leake, then officially resident at Joannina, no other Englishmen have ever advanced beyond the capital into the interior, as that gentleman very lately assured me. Ali Pacha was



at that time (October, 1809) carrying on war against Ibrahim Pacha, whom he had driven to Berat, a strong fortress which he was then besieging: on our arrival at Joannina we were invited to Tepaleni, his highness's birthplace, and favourite Serai, only one day's distance from Berat; at this juncture the Vizier had made it his head-quarters.

After some stay in the capital, we accordingly followed; but though furnished with every accommodation, and escorted by one of the Vizier's secretaries, we were nine days (on account of the rains) in accomplishing a journey which, on our return, barely occupied four.

On our route we passed two cities, Argyrocastro and Libochabo, apparently little inferior to Yanina in size; and no pencil or pen can ever do justice to the scenery in the vicinity of Zitza and Delvinachi, the frontier village of Epirus and Albania proper.

On Albania and its inhabitants I am unwilling to descant, because this will be done so much better by my fellow-traveller, in a work which may probably precede this in publication, that I as little wish to follow as I would to anticipate him. But some few observations are necessary to the text.

The Arnaouts, or Albanese, struck me forcibly by their resemblance to the Highlanders of Scotland, in dress, figure, and manner of living. Their very mountains seemed Caledonian, with a kinder climate. The kilt, though white; the spare, active form; their dialect, Celtic in its sound, and their hardy habits, all carried me back to Morven. No nation are so detested and dreaded by their neighbours as the Albanese: the Greeks hardly regard them as Christians, or the Turks as Moslems; and in fact they are a mixture of both, and sometimes neither. Their habits are predatory—all are armed; and the red-shawled Arnaouts, the Montenegrins, Chimariots, and Gegdes, are treacherous; the others differ somewhat in garb, and essentially in character. As far as my own experience goes, I can speak favourably. I was attended by two, an Infidel and a Mussulman, to



Constantinople and every other part of Turkey which came within my observation; and more faithful in peril, or indefatigable in service, are rarely to be found. The Infidel was named Basilius, the Moslem, Dervish Tahiri; the former a man of middle age, and the latter about my own. Basili was strictly charged by Ali Pacha in person to attend us; and Dervish was one of fifty who accompanied us through the forests of Acarnania to the banks of Achelous, and onward to Messalonghi in Aetolia. There I took him into my own service, and never had occasion to repent it till the moment of my departure.

When in 1810, after the departure of my friend Mr. H. for England, I was seized with a severe fever in the Morea, these men saved my life by frightening away my physician, whose throat they threatened to cut if I was not cured within a given time. To this consolatory assurance of posthumous retribution, and a resolute refusal of Dr. Romanelli's prescriptions, I attributed my recovery. I had left my last remaining English servant at Athens; my dragoman was as ill as myself, and my poor Arnauts nursed me with an attention which would have done honour to civilization.

They had a variety of adventures; for the Moslem, Dervish, being a remarkably handsome man, was always squabbling with the husbands of Athens; insomuch that four of the principal Turks paid me a visit of remonstrance at the Convent, on the subject of his having taken a woman from the bath—whom he had lawfully bought however—a thing quite contrary to etiquette.

Basili also was extremely gallant amongst his own persuasion, and had the greatest veneration for the church, mixed with the highest contempt of churchmen, whom he cuffed upon occasion in a most heterodox manner. Yet he never passed a church without crossing himself; and I remember the risk he ran in entering St. Sophia, in Stambol, because it had once been a place of his worship. On remonstrating with him on his inconsistent proceedings, he invariably answered, "our church is holy, our priests are thieves;"



and then he crossed himself as usual, and boxed the ears of the first "papas," who refused to assist in any required operation, as was always found to be necessary where a priest had any influence with the Cogia Bashi of his village. Indeed a more abandoned race of miscreants cannot exist than the lower orders of the Greek clergy.

When preparations were made for my return, my Albanians were summoned to receive their pay. Basili took his with an awkward show of regret at my intended departure, and marched away to his quarters with his bag of piastres. I sent for Dervish, but for some time he was not to be found; at last he entered, just as Signor Logotheti, father to the ci-devant Anglo-consul of Athens, and some other of my Greek acquaintances, paid me a visit. Dervish took the money, but on a sudden dashed it to the ground; and clasping his hands, which he raised to his forehead, rushed out of the room weeping bitterly. From that moment to the hour of my embarkation, he continued his lamentations, and all our efforts to console him only produced this answer, "*Μά φεύει,*," "He leaves me." Signor Logotheti, who never wept before for any thing less than the loss of a para \*), melted; the padre of the convent, my attendants, my visitors—and I verily believe that even Sterne's "foolish fat scullion" would have left her "fish-kettle," to sympathize with the unaffected unexpected sorrow of this barbarian.

For my own part, when I remembered that, a short time before my departure from England, a noble and most intimate associate had excused himself from taking leave of me because he had to attend a relation "to a milliner's," I felt no less surprised than humiliated by the present occurrence and the past recollection.

That Dervish would leave me with some regret was to be expected: when master and man have been scrambling over the mountains of a dozen

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\*) Para, about the fourth of a farthing.



provinces together, they are unwilling to separate; but his present feelings, contrasted with his native ferocity, improved my opinion of the human heart. I believe this almost feudal fidelity is frequent amongst them. One day, on our journey over Parnassus, an Englishman in my service gave him a push in some dispute about the baggage, which he unluckily mistook for a blow; he spoke not, but sat down leaning his head upon his hands. Foreseeing the consequences, we endeavoured to explain away the affront, which produced the following answer:—“*I have been a robber; I am a soldier; no captain ever struck me; you are my master, I have eaten your bread, but by that bread!* (an usual oath) had it been otherwise, I would have stabbed the dog your servant, and gone to the mountains.” So the affair ended, but from that day forward he never thoroughly forgave the thoughtless fellow who insulted him.

Dervish excelled in the dance of his country, conjectured to be a remnant of the ancient Pyrrhic: be that as it may, it is manly, and requires wonderful agility. It is very distinct from the stupid Romaica, the dull round-about of the Greeks, of which our Athenian party had so many specimens.

The Albanians in general (I do not mean the cultivators of the earth in the provinces, who have also that appellation, but the mountaineers) have a fine cast of countenance; and the most beautiful women I ever beheld, in stature and in features, we saw *levelling* the road broken down by the torrents between Delvinachi and Libochabo. Their manner of walking is truly theatrical; but this strut is probably the effect of the capote, or cloak, depending from one shoulder. Their long hair reminds you of the Spartans, and their courage in desultory warfare is unquestionable. Though they have some cavalry amongst the Gegdes, I never saw a good Arnaout horseman; my own preferred the English saddles, which, however, they could never keep. But on foot they are not to be subdued by fatigue.



## 12.

— — — — — *and pass'd the barren spot,  
Where sad Penelope o'erlook'd the wave.*

Stanza xxxix. lines 1 and 2.

Ithaca.

## 13.

*Actium, Lepanto, fatal Trafalgar.*

Stanza xl. line 5.

Actium and Trafalgar need no further mention. The battle of Lepanto, equally bloody and considerable, but less known, was fought in the Gulf of Patras. Here the author of Don Quixote lost his left hand.

## 14.

*And hail'd the last resort of fruitless love.*

Stanza xli. line 3.

Leucadia, now Santa Maura. From the promontory (the Lover's Leap) Sappho is said to have thrown herself.

## 15.

— — *many a Roman chief and Asian king.*

Stanza xlv. line 4.

It is said, that on the day previous to the battle of Actium, Anthony had thirteen kings at his levee.

## 16.

*Look where the second Caesar's trophies rose!*

Stanza xlv. line 6.

Nicopolis, whose ruins are most extensive, is at some distance from Actium, where the wall of the Hippodrome survives in a few fragments.

## 17.

— — — — *Acherusia's lake.*

Stanza xlvii. line 1.

According to Pouqueville the lake of Yanina; but Pouqueville is always out.



18.

*To greet Albania's chief.*

Stanza xlvii. line 4.

The celebrated Ali Pacha. Of this extraordinary man there is an incorrect account in Pouqueville's Travels.

19.

*Yet here and there some daring mountain band  
Disdain his power, and from their rocky hold  
Hurl their defiance far, nor yield, unless to gold.*

Stanza xlvii. lines 7, 8, and 9.

Five thousand Suliotes, among the rocks and in the castle of Suli, withstood 30.000 Albanians for eighteen years: the castle at last was taken by bribery. In this contest there were several acts performed not unworthy of the better days of Greece.

20.

*Monastic Zitza, etc.*

Stanza xlviii. line 1.

The convent and village of Zitza are four hours' journey from Joannina, or Yanina, the capital of the Pachalick. In the valley the river Kalamas (once the Acheron) flows, and not far from Zitza forms a fine cataract. The situation is perhaps the finest in Greece, though the approach to Delvinachi and parts of Acarnania and Aetolia may contest the palm. Delphi, Parnassus, and, in Attica, even Cape Colonna and Port Raphiti, are very inferior; as also every scene in Ionia, or the Troad: I am almost inclined to add the approach to Constantinople; but from the different features of the last, a comparison can hardly be made.

21.

*Here dwells the caloyer.*

Stanza xlix. line 6.

The Greek monks are so called.



22.

*Nature's volcanic amphitheatre.*

Stanza li. line 2.

The Chimariot mountains appear to have been volcanic.

23.

*— — — behold black Acheron!*

Stanza li. line 6.

Now called Kalamas.

24.

*— — — in his white capote.*

Stanza lii. line 7.

Albanese cloak.

25.

*The sun had sunk behind vast Tomerit.*

Stanza lv. line 1.

Anciently Mount Tomarus.

26.

*And Laos wide and fierce came roaring by.*

Stanza lv. line 2.

The river Laos was full at the time the author passed it; and, immediately above Tepaleen, was to the eye as wide as the Thames at Westminster; at least in the opinion of the author and his fellow-traveller, Mr. Hobhouse. In the summer it must be much narrower. It certainly is the finest river in the Levant; neither Achelous, Alpheus, Acheron, Scamander, nor Cayster, approached it in breadth or beauty.

27.

*And fellow-countrymen have stood aloof.*

Stanza lxvi. line 8.

Alluding to the wreckers of Cornwall.



28.

— — — *the red wine circling fast.*

Stanza lxxi. line 2.

The Albanian Mussulmans do not abstain from wine, and indeed very few of the others.

29.

*Each Palikar his sabre from him cast.*

Stanza lxxi. line 7.

Palikar, shortened when addressed to a single person, from *Παλικαρι*, a general name for a soldier amongst the Greeks and Albanese who speak Romaic—it means properly “a lad.”

30.

*While thus in concert, etc.*

Stanza lxxii. line last.

As a specimen of the Albanian or Arnaout dialect of the Illyric, I here insert two of their most popular choral songs, which are generally chanted in dancing by men or women indiscriminately. The first words are merely a kind of chorus without meaning, like some in our own and all other languages.

Bo, Bo, Bo, Bo, Bo, Bo,  
Naciarura, popuso.

Lo, Lo, I come, I come;  
be thou silent.

Naciarura na civin,  
Ha pe nderini ti hin.

I come, I run; open the  
door that I may enter.

Ha pe uderi escrotini  
Ti vin ti mar servetini.

Open the door by halves,  
that I may take my turban.

Caliriote me surme  
Ea ha pe pse dua tive.

Caliriotes\*) with the dark  
eyes, open the gate that  
I may enter.

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\*) The Albanese, particularly the women, are frequently termed “Caliriotes;” for what reason I inquired in vain.



Buo, Bo, Bo, Bo, Bo,  
Gi egem spirta esimiro.

Lo, Lo, I hear thee, my  
soul.

Caliriote vu le funde  
Ede vete tunde tunde.

An Arnaout girl, in costly  
garb, walks with grace-  
ful pride.

Caliriote me surme  
Ti mi put e poi mi le.

Caliriot maid of the dark  
eyes, give me a kiss.

Se ti puta citi mora  
Si mi ri ni veti udo gia.

If I have kissed thee, what  
hast thou gained? My  
soul is consumed with  
fire.

Va le ni il che cadale  
Celo more, more celo.

Dance lightly, more gent-  
ly, and gently still.

Plu hari ti tirete  
Plu huron cia pra seti.

Make not so much dust to  
destroy your embroide-  
red hose.

The last stanza would puzzle a commentator; the men have certainly buskins of the most beautiful texture, but the ladies (to whom the above is supposed to be addressed) have nothing under their little yellow boots and slippers but a well-turned and sometimes very white ankle. The Arnaout girls are much handsomer than the Greeks, and their dress is far more picturesque. They preserve their shape much longer also, from being always in the open air. It is to be observed, that the Arnaout is not a *written* language; the words of this song, therefore, as well as the one which follows, are spelt according to their pronunciation. They are copied by one who speaks and understands the dialect perfectly, and who is native of Athens.

Ndi sefda tinde ulavossa  
Vettimi upri vi losa.

I am wounded by thy lo-  
ve, and have loved but  
to scorch myself.



Ah vaisisso mi privi lofse    Thou hast consumed me!  
Si mi rini mi la vosse.    Ah, maid! thou hast  
struck me to the heart.

Uti tasa roba stua    I have said I wish no dow-  
Sitti eve tulati dua.    ry, but thine eyes and  
eyelashes.

Roba stinori ssidua    The accursed dowry I  
Qu mi sini vetti dua.    want not, but thee only.

Qurmini dua civileni    Give me thy charms, and  
Roba ti siarmi tildi eni.    let the portion feed the  
flames.

Utara pisa vaisisso me si-    I have loved thee, maid,  
mi rin ti hapti    with a sincere soul, but  
Eti mi bire a piste si gui    thou hast left me like  
dendroi tiltati.    a withered tree.

Udi vura udorini udiri ci-    If I have placed my hand  
cova cilti mora    on thy bosom, what ha-  
Udorini talti hollna u ede    ve I gained? my hand is  
caimoni mora.    withdrawn, but retains  
the flame.

I believe the two last stanzas, as they are in a different measure, ought to belong to another ballad. An idea something similar to the thought in the last lines was expressed by Socrates, whose arm having come in contact with one of his "*ὑποκολπιοι*," Critobulus or Cleobulus, the philosopher complained of a shooting pain as far as his shoulder for some days after, and therefore very properly resolved to teach his disciples in future without touching them.

## 31.

*Tambourgi! Tambourgi! thy 'larum afar, etc.*  
Song, Stanza 1. line 1.

These stanzas are partly taken from different Albanese songs, as far as I was able to make



them out by the exposition of the Albanese in Romaic and Italian.

32.

*Remember the moment when Previsa fell.*

Song, Stanza 8. line 1.

It was taken by storm from the French.

33.

*Fair Greece! sad relic of departed worth, etc.*

Stanza lxxiii. line 1.

Some thoughts on this subject will be found in the subjoined papers.

34.

*Spirit of freedom! when on Phyle's brow*

*Thou sat'st with Thrasybulus and his train.*

Stanza lxxiv. lines 1 and 2.

Phyle, which commands a beautiful view of Athens, has still considerable remains: it was seized by Thrasybulus previous to the expulsion of the Thirty.

35.

*Receive the fiery Frank, her former guest.*

Stanza lxxvii. line 4.

When taken by the Latins, and retained for several years.— See GIBBON.

36.

*The prophet's tomb of all its pious spoil.*

Stanza lxxvii. line 6.

Mecca and Medina were taken some time ago by the Wahabees, a sect yearly increasing.

37.

*Thy vales of ever-green, thy hills of snow —*

Stanza lxxxv. line 3.

On many of the mountains, particularly Liakura, the snow never is entirely melted, notwithstanding the intense heat of the summer; but I never saw it lie on the plains, even in winter.



## 38.

*Save where some solitary column mourns  
Above its prostrate brethren of the cave.*

Stanza lxxxvi. lines 1 and 2.

Of Mount Pentelicus, from whence the marble was dug that constructed the public edifices of Athens. The modern name is Mount Mendeli. An immense cave formed by the quarries still remains, and will till the end of time.

## 39.

*When Marathon became a magic word—*

Stanza lxxxix. line 7.

“Siste Viator—heroa calcas!” was the epitaph on the famous count Merci;—what then must be our feelings when standing on the tumulus of the two hundred (Greeks) who fell on Marathon? The principal barrow has recently been opened by Fauvel; few or no relics, as vases, etc. were found by the excavator. The plain of Marathon was offered to me for sale at the sum of sixteen thousand piastres, about nine hundred pounds! Alas!—“Expende — quot *libras* in duce summo — invenies!”—was the dust of Miltiades worth no more? It could scarcely have fetched less if sold by *weight*.

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**PAPERS REFERRED TO  
BY NOTE XXXIII.**

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I.

Before I say any thing about a city of which every body, traveller or not, has thought it necessary to say something, I will request Miss Owenson, when she next borrows an Athenian heroine for her four volumes, to have the goodness to marry her to somebody more of a gentleman than a "Disdar Aga," (who by the by is not an Aga), the most impolite of petty officers, the greatest patron of larceny Athens ever saw (except Lord E.), and the unworthy occupant of the Acropolis, on a handsome annual stipend of 150 piastres (eight pounds sterling), out of which he has only to pay his garrison, the most ill-regulated corps in the ill-regulated Ottoman Empire. I speak it tenderly, seeing I was once the cause of the husband of "Ida of Athens," nearly suffering the bastinado; and because the said "Disdar," is a turbulent husband, and beats his wife; so that I exhort and beseech Miss Owenson to sue for a separate maintenance in behalf of "Ida." Having premised thus much, on a matter of such import to the readers of romances, I may now leave Ida, to mention her birthplace.

Setting aside the magic of the name, and all those associations which it would be pedantic and superfluous to recapitulate, the very situation of Athens would render it the favourite of all who have eyes for art or nature. The climate, to me at least, appeared a perpetual spring; during eight months I never passed a day without being as many hours on horseback: rain is extremely rare,



snow never lies in the plains, and a cloudy day is an agreeable rarity. In Spain, Portugal, and every part of the East which I visited, except Ionia and Attica, I perceived no such superiority of climate to our own; and at Constantinople, where I passed May, June, and part of July (1810), you might "damn the climate, and complain of spleen," five days out of seven.

The air of the Morea is heavy and unwholesome, but the moment you pass the isthmus in the direction of Megara the change is strikingly perceptible. But I fear Hesiod will still be found correct in his description of a Boetian winter.

We found at Livadia an "esprit fort," in a Greek bishop, of all free-thinkers! This worthy hypocrite rallied his own religion with great intrepidity (but not before his flock), and talked of a mass as a "coglioneria." It was impossible to think better of him for this; but, for a Boeotian, he was brisk with all his absurdity. This phenomenon (with the exception indeed of Thebes, the remains of Chaeronea, the plain of Platea, Orchomenus, Livadia, and its nominal cave of Trophonius), was the only remarkable thing we saw before we passed Mount Cithaeron.

The fountain of Dirce turns a mill: at least, my companion (who, resolving to be at once cleanly and classical, bathed in it) pronounced it to be the fountain of Dirce, and any body who thinks it worth while may contradict him. At Castri we drank of half a dozen streamlets, some not of the purest, before we decided to our satisfaction which was the true Castalian, and even that had a villanous twang, probably from the snow, though it did not throw us into an epic fever, like poor Dr. Chandler.

From Fort Phyle, of which large remains still exist, the Plain of Athens, Pentelicus, Hymettus, the Aegean, and the Acropolis, burst upon the eye at once; in my opinion, a more glorious prospect than even Cintra or Istambol. Not the view from the Troad, with Ida, the Hellespont, and the more distant Mount Athos, can equal it, though so superior in extent.



I heart much of the beauty of Arcadia, but excepting the view from the monastery of Megaspelion (which is inferior to Zitza in a command of country) and the descent from the mountains on the way from Tripolitza to Argos, Arcadia has little to recommend it beyond the name.

“Sternitur, et *dulces* moriens reminiscitur Argos.”

Virgil could have put this into the mouth of none but an Argive, and (with reverence be it spoken) it does not deserve the epithet. And if the Polynices of Statius, “In mediis audit duo litora campis,” did actually hear both shores in crossing the isthmus of Corinth, he had better ears than have ever been worn in such a journey since.

“Athens,” says a celebrated topographer, “is still the most polished city of Greece.” Perhaps it may of *Greece*, but not of the *Greeks*; for Joannina in Epirus is universally allowed, amongst themselves, to be superior in the wealth, refinement, learning, and dialect of its inhabitants. The Athenians are not improperly characterized in that proverb, which classes them with “the Jews of Salonica, and the Turks of the Negropont.”

Among the various foreigners resident in Athens, French, Italians, Germans, Ragusans, etc. there was never a difference of opinion in their estimate of the Greek character, though on all other topics they disputed with great acrimony.

Mr. Fauvel, the French consul, who has passed thirty years principally at Athens, and to whose talents as an artist and manners as a gentleman none who have known him can refuse their testimony, has frequently declared in my hearing, that the Greeks do not deserve to be emancipated; reasoning on the grounds of their “national and individual depravity;” while he forgot that such depravity is to be attributed to causes which can only be removed by the measure he reprobates.

Mr. Roque, a French merchant of respectability long settled in Athens, asserted with the most amusing gravity, “Sir, they are the same *canaille* that existed in the days of Themistocles!” an alarming remark to the “Laudator temporis acti.”



The ancients banished Themistocles; the moderns cheat Monsieur Roque: thus great men have ever been treated!

In short, all the Franks who are fixtures, and most of the Englishmen, Germans, Danes, etc. of passage, came over by degrees to their opinion, on much the same grounds that a Turk in England would condemn the nation by wholesale, because he was wronged by his lacquey, and overcharged by his washerwoman.

Certainly it was not a little staggering when the Sieurs Fauvel and Lusieri, the two greatest demagogues of the day, who divide between them the power of Pericles and the popularity of Cleon, and puzzle the poor Waywode with perpetual differences, agreed in the utter condemnation, "*nulla virtute redemptum*," of the Greeks in general, and of the Athenians in particular.

For my own humble opinion, I am loth to hazard it, knowing, as I do, that there be now in MS. no less than five tours of the first magnitude and of the most threatening aspect, all in typographical array, by persons of wit, and honour, and regular common-place books: but, if I may say this without offence, it seems to me rather hard to declare so positively and pertinaciously, as almost every body has declared, that the Greeks, because they are very bad, will never be better.

Eton and Sonnini have led us astray by their panegyrics and projects; but, on the other hand, De Pauw and Thornton have debased the Greeks beyond their demerits.

The Greeks will never be independent; they will never be sovereigns as heretofore, and God forbid they ever should! but they may be subjects without being slaves. Our colonies are not independent, but they are free and industrious, and such may Greece be hereafter.

At present, like the Catholics of Ireland and the Jews throughout the world, and such other cudgelled and heterodox people, they suffer all the moral and physical ills that can afflict humanity. Their life is a struggle against truth; they are vicious in their own defence. They are so unused



to kindness, that when they occasionally meet with it they look upon it with suspicion, as a dog often beaten snaps at your fingers if you attempt to caress him. "They are ungrateful, notoriously, abominably ungrateful!" — this is the general cry. Now, in the name of Nemesis! for what are they to be grateful? Where is the human being that ever conferred a benefit on Greek or Greeks? They are to be grateful to the Turks for their fetters, and to the Franks for their broken promises and lying counsels. They are to be grateful to the artist who engraves their ruins, and to the antiquary who carries them away: to the traveller whose janissary flogs them, and to the scribbler whose journal abuses them! This is the amount of their obligations to foreigners.

## II.

*Franciscan Convent, Athens, January 23, 1811.*

Amongst the remnants of the barbarous policy of the earlier ages, are the traces of bondage which yet exist in different countries; whose inhabitants, however divided in religion and manners, almost all agree in oppression.

The English have at last compassionated their Negroes, and under a less bigoted government, may probably one day release their Catholic brethren: but the interposition of foreigners alone can emancipate the Greeks, who, otherwise, appear to have as small a chance of redemption from the Turks, as the Jews have from mankind in general.

Of the ancient Greeks we know more than enough; at least the younger men of Europe devote much of their time to the study of the Greek writers and history, which would be more usefully spent in mastering their own. Of the moderns, we are perhaps more neglectful than they deserve; and while every man of any pretensions to learning is tiring out his youth, and often his age, in the



study of the language and of the harangues of the Athenian demagogues in favour of freedom, the real or supposed descendants of these sturdy republicans are left to the actual tyranny of their masters, although a very slight effort is required to strike off their chains.

To talk, as the Greeks themselves do, of their rising again to their pristine superiority, would be ridiculous; as the rest of the world must resume its barbarism, after reasserting the sovereignty of Greece: but there seems to be no very great obstacle, except in the apathy of the Franks, to their becoming an useful dependency, or even a free state with a proper guarantee; — under correction, however, be it spoken, for many and well-informed men doubt the practicability even of this.

The Greeks have never lost their hope, though they are now more divided in opinion on the subject of their probable deliverers. Religion recommends the Russians; but they have twice been deceived and abandoned by that power, and the dreadful lesson they received after the Muscovite desertion in the Morea has never been forgotten. The French they dislike; although the subjugation of the rest of Europe will, probably, be attended by the deliverance of continental Greece. The islanders look to the English for succour, as they have very lately possessed themselves of the Ionian republic, Corfu excepted. But whoever appear with arms in their hands will be welcome; and when that day arrives, Heaven have mercy on the Ottomans, they cannot expect it from the Giaours.

But instead of considering what they have been, and speculating on what they may be, let us look at them as they are.

And here it is impossible to reconcile the contrariety of opinions: some, particularly the merchants, decrying the Greeks in the strongest language; others, generally travellers, turning periods in their eulogy, and publishing very curious speculations grafted on their former state, which can have no more effect on their present lot, than



the existence of the Incas on the future fortunes of Peru.

One very ingenious person terms them the "natural allies of Englishmen;" another, no less ingenious, will not allow them to be the allies of any body, and denies their very descent from the ancients; a third, more ingenious than either, builds a Greek empire on a Russian foundation, and realizes (on paper) all the chimeras of Catherine II. As to the question of their descent, what can it import whether the Mainotes are the lineal Laconians or not? or the present Athenians as indigenous as the bees of Hymettus, or as the grasshoppers, to which they once likened themselves? What Englishman cares if he be of a Danish, Saxon, Norman, or Trojan blood? or who, except a Welshman, is afflicted with a desire of being descended from Caractacus?

The poor Greeks do not so much abound in the good things of this world, as to render even their claims to antiquity an object of envy; it is very cruel, then, in Mr. Thornton to disturb them in the possession of all that time has left them; viz. their pedigree, of which they are the more tenacious, as it is all they can call their own. It would be worth while to publish together, and compare, the works of Messrs. Thornton and De Pauw, Eton and Sonnini; paradox on one side, and prejudice on the other. Mr. Thornton conceives himself to have claims to public confidence from a fourteen years residence at Pera; perhaps he may on the subject of the Turks, but this can give him no more insight into the real state of Greece and her inhabitants, than as many years spent in Wapping into that of the Western Highlands.

The Greeks of Constantinople live in Fanal; and if Mr. Thornton did not oftener cross the Golden Horn than his brother merchants are accustomed to do, I should place no great reliance on his information. I actually heard one of these gentlemen boast of their little general intercourse with the city, and assert of himself, with an air of triumph, that he had been but four times at Constantinople in as many years.



As to Mr. Thornton's voyages in the Black Sea with Greek vessels, they gave him the same idea of Greece as a cruise to Berwick in a Scotch smack would of Johnny Grot's house. Upon what grounds then does he arrogate the right of condemning by wholesale a body of men, of whom he can know little? It is rather a curious circumstance that Mr. Thornton, who so lavishly dispraises Pouqueville on every occasion of mentioning the Turks, has yet recourse to him as authority on the Greeks, and terms him an impartial observer. Now Dr. Pouqueville is as little entitled to that appellation, as Mr. Thornton to confer it on him.

The fact is, we are deplorably in want of information on the subject of the Greeks, and in particular their literature, nor is there any probability of our being better acquainted, till our intercourse becomes more intimate, or their independence confirmed: the relations of passing travellers are as little to be depended on as the invectives of angry factors; but till something more can be attained, we must be content with the little to be acquired from similar sources \*).

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\*) A word, *en passant*, with Mr. Thornton and Dr. Pouqueville, who have been guilty between them of sadly clipping the Sultan's Turkish.

Dr. Pouqueville tells a long story of a Moslem who swallowed corrosive sublimate in such quantities that he acquired the name of "*Suleyman Yeyen*," i. e. quoth the Doctor, "*Suleyman, the eater of corrosive sublimate.*" "Aha," thinks Mr. Thornton (angry with the Doctor for the fiftieth time), "have I caught you?"—Then, in a note twice the thickness of the Doctor's anecdote, he questions the Doctor's proficiency in the Turkish tongue, and his veracity in his own.—"For," observes Mr. Thornton (after inflicting on us the tough participle of a Turkish verb), "it means nothing more than *Suleyman the eater*," and quite cashiers the supplementary "*sublimate.*" Now both are right, and both are wrong. If Mr. Thornton, when he next resides "fourteen years in the factory," will consult his Turkish dictionary, or ask any of his Stamboline acquaintance, he will discover that "*Suley-*



However defective these may be, they are preferable to the paradoxes of men who have read superficially of the ancients, and seen nothing of the moderns, such as De Pauw; who, when he asserts that the British breed of horses is ruined by Newmarket. and that the Spartans were cowards in the field, betrays an equal knowledge of English horses and Spartan men. His "philosophical observations," have a much better claim to the title of "poetical." It could not be expected that he who so liberally condemns some of the most celebrated institutions of the ancient, should have mercy on the modern Greeks; and it fortunately happens, that the absurdity of his hypothesis on their forefathers refutes his sentence on themselves.

Let us trust, then, that in spite of the prophecies of De Pauw, and the doubts of Mr. Thornton, there is a reasonable hope of the redemption of a race of men, who, whatever may be the errors of their religion and policy, have been amply punished by three centuries and a half of captivity.

### III.

*Athens, Franciscan Convent, March 17, 1811.*

"I must have some talk with this learned Theban."

Some time after my return from Constantinople to this city I received the thirty-first number of

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*ma'n yeyen*, "put together discreetly, mean the "Swallower of sublimate," without any "Suleyman," in the case: "*Suleyma*," signifying "*corrosive sublimate*," and not being a proper name on this occasion, although it be an orthodox name enough with the addition of *n*. After Mr. Thornton's frequent hints of profound Orientalism, he might have found this out before he sang such paeans over Dr. Pouqueville.

After this, I think "*Travellers versus Factors*," shall be our motto, though the above Mr. Thornton has condemned "*hoc genus omne*," for mistake and misrepresentation. "*Ne Sutor ultra crepidam*," "No merchant beyond his bales." N. B. For the benefit of Mr. Thornton, "*Sutor*" is not a proper name.



the Edinburgh Review as a great favour, and certainly at this distance an acceptable one, from the captain of an English frigate off Salamis. In that number, Art. 3. containing the review of a French translation of Strabo, there are introduced some remarks on the modern Greeks and their literature, with a short account of Coray, a co-translator in the French version. On those remarks I mean to ground a few observations, and the spot where I now write will I hope be sufficient excuse for introducing them in a work in some degree connected with the subject. Coray, the most celebrated of living Greeks, at least among the Franks, was born at Scio (in the Review Smyrna is stated, I have reason to think, incorrectly), and, besides the translation of Beccaria and other works mentioned by the Reviewer, has published a lexicon in Romaic and French, if I may trust the assurance of some Danish travellers lately arrived from Paris; but the latest we have seen here in French and Greek is that of Gregory Zolikogloou \*). Coray has recently been involved in an unpleasant controversy with M. Gail \*\*), a Parisian commentator and editor of some translations from the Greek poets, in consequence of the Institute having awarded him the prize for his version of Hippocrates "*Περὶ ὑδάτων*," etc. to the disparagement, and consequently displeasure, of the said Gail. To his exertions

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\*) I have in my possession an excellent Lexicon "*τριγλωσσον*," which I received in exchange from S. G—, Esq. for a small gem: my antiquarian friends have never forgotten it, or forgiven me.

\*\*) In Gail's pamphlet against Coray he talks of "throwing the insolent Helleniste out of the windows." On this a French critic exclaims, "Ah, my God! throw an Helleniste out of the window! what sacrilege!" It certainly would be a serious business for those authors who dwell in the attics: but I have quoted the passage merely to prove the similarity of style among the controversialists of all polished countries; London or Edinburgh could hardly parallel this Parisian ebullition.



literary and patriotic great praise is undoubtedly due, but a part of that praise ought not to be withheld from the two brothers Zosimado (merchants settled in Leghorn), who sent him to Paris, and maintained him, for the express purpose of elucidating the ancient, and adding to the modern, researches of his countrymen. Coray, however, is not considered by his countrymen equal to some who lived in the two last centuries; more particularly Dorotheus of Mitylene, whose Hellenic writings are so much esteemed by the Greeks that Meletius terms him, "*Μετὰ τὸν Θουκυδίδην καὶ Ξενοφῶντα ἄριστος Ἑλλήνων.*" (P. 224. Ecclesiastical History, vol. iv.

Panagiotes Kodrikas, the translator of Fontenelle, and Kamarases, who translated Ocellus Lucanus on the Universe into French, Christodoulus, and more particularly Psalida, whom I have conversed with in Joannina, are also in high repute among their literati. The last-mentioned has published in Romaic and Latin a work on "True Happiness," dedicated to Catharine II. But Polyzois, who is stated by the Reviewer to be the only modern except Coray who has distinguished himself by a knowledge of Hellenic, if he be the Polyzois Lampanitziotēs of Yanina, who has published a number of editions in Romaic, was neither more nor less than an itinerant vender of books; with the contents of which he had no concern beyond his name on the title-page, placed there to secure his property in the publication; and he was, moreover, a man utterly destitute of scholastic acquirements. As the name, however, is not uncommon, some other Polyzois may have edited the Epistles of Aristaenetus.

It is to be regretted that the system of continental blockade has closed the few channels through which the Greeks received their publications, particularly Venice and Trieste. Even the common grammars for children are become too dear for the lower orders. Amongst their original works the Geography of Meletius, Archbishop of Athens, and a multitude of theological quartos and poetical



pamphlets are to be met with; their grammars and lexicons of two, three, and four languages are numerous and excellent. Their poetry is in rhyme. The most singular piece I have lately seen is a satire in dialogue between a Russian, English, and French traveller, and the Waywode of Wallachia (or Blackbey, as they term him), an archbishop, a merchant, and Cogia Bachi (or primate), in succession; to all of whom under the Turks the writer attributes their present degeneracy. Their songs are sometimes pretty and pathetic, but their tunes generally unpleasing to the ear of a Frank: the best is the famous "*Δεύτε παιδες τῶν Ἑλλήνων*," by the unfortunate Riga. But from a catalogue of more than sixty authors, now before me, only fifteen can be found who have touched on any theme except theology.

I am intrusted with a commission by a Greek of Athens named Marmarotouri to make arrangements, if possible, for printing in London a translation of Barthelemi's *Anacharsis* in Romaic, as he has no other opportunity, unless he despatches the MS. to Vienna by the Black Sea and Danube.

The Reviewer mentions a school established at Hecatonesi, and suppressed at the instigation of Sebastiani: he means Cidonies, or, in Turkish, Haivali; a town on the continent, where that institution for a hundred students and three professors still exists. It is true that this establishment was disturbed by the Porte, under the ridiculous pretext that the Greeks were constructing a fortress instead of a college; but on investigation, and the payment of some purses to the Divan, it has been permitted to continue. The principal professor, named Ueniamin (i. e. Benjamin), is stated to be a man of talent, but a freethinker. He was born in Lesbos, studied in Italy, and is master of Hellenic, Latin, and some Frank languages; besides a smattering of the sciences.

Though it is not my intention to enter farther on this topic than may allude to the article in question, I cannot but observe that the Reviewer's lamentation over the fall of the Greeks appears



singular, when he closes it with these words: "*The change is to be attributed to their misfortunes rather than to any 'physical degradation.'*" It may be true that the Greeks are not physically degenerated, and that Constantinople contained on the day when it changed masters as many men of six feet and upwards as in the hour of prosperity; but ancient history and modern politics instruct us that something more than physical perfection is necessary to preserve a state in vigour and independence; and the Greeks, in particular, are a melancholy example of the near connexion between moral degradation and national decay.

The Reviewer mentions a plan "*we believe*," by Potemkin for the purification of the Romaic, and I have endeavoured in vain to procure any tidings or traces of its existence. There was an academy in St. Petersburg for the Greeks; but it was suppressed by Paul, and has not been revived by his successor.

There is a slip of the pen, and it can only be a slip of the pen, in p. 58. No. 31. of the Edinburgh Review, where these words occur:—"We are told that when the capital of the East yielded to *Solyman*,"—It may be presumed that this last word will, in a future edition, be altered to *Mahomet II.* \*). The "*ladies of Constantinople*," it

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\*) In a former number of the Edinburgh Review, 1808, it is observed: "Lord Byron passed some of his early years in Scotland, where he might have learned that *pibroch* does not mean a *bagpipe*, any more than *duet* means a *fiddle*." Query,—Was it in Scotland that the young gentlemen of the Edinburgh Review learned that *Solyman* means *Mahomet II.* any more than *criticism* means *infallibility*?—but thus it is,

"Caedimus inque vicem praebeamus crura sagittis."

The mistake seemed so completely a lapse of the pen (from the great *similarity* of the two words, and the *total absence of error* from the former pages of the literary leviathan) that I should have passed it over as in the text, had I not perceived in the Edinburgh Review much facetious exultation on all such detections, particularly a recent one, where words and syllables are subjects of disquisition and transposition; and



seems, at that period spoke a dialect, "which would not have disgraced the lips of an Athenian." I do not know how that might be, but am sorry to say the ladies in general, and the Athenians in particular, are much altered; being far from choice either in their dialect or expressions, as the whole Attic race are barbarous to a proverb:

"Ω Αθηνά πρώτη χώρα  
Τι γαιδαρους τρεφεις τωρα."

In Gibbon, vol. x. p. 161. is the following sentence: — "The vulgar dialect of the city was gross and barbarous, though the compositions of the church and palace sometimes affected to copy the purity of the Attic models." Whatever may be asserted on the subject, it is difficult to conceive that the "ladies of Constantinople," in the reign of the last Caesar, spoke a purer dialect than Anna Comnena wrote three centuries before: and those royal pages are not esteemed the best models of composition, although the princess *γλωτταν ει-  
χεν ΑΚΡΙΒΩΣ Αττικιζουσαν*. In the Fanal, and in Yanina, the best Greek is spoken: in the latter there is a flourishing school under the direction of Psalida.

There is now in Athens a pupil of Psalida's, who is making a tour of observation through Greece: he is intelligent, and better educated than a fellow-commoner of most colleges. I mention this as a proof that the spirit of inquiry is not dormant amongst the Greeks.

The Reviewer mentions Mr. Wright, the author of the beautiful poem "*Horae Ionicae*," as qualified to give details of these nominal Romans and degenerate Greeks, and also of their language: but Mr. Wright, though a good poet and an able

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the above-mentioned parallel passage in my own case irresistibly propelled me to hint how much easier it is to be critical than correct. The *gentlemen*, having enjoyed many a *triumph* on such victories, will hardly begrudge me a slight *ovation* for the present.



man, has made a mistake where he states the Albanian dialect of the Romaic to approximate nearest to the Hellenic: for the Albanians speak a Romaic as notoriously corrupt as the Scotch of Aberdeenshire, or the Italian of Naples. Yanina (where, next to the Fanal, the Greek is purest), although the capital of Ali Pacha's dominions, is not in Albania but Epirus; and beyond Delvina-chi in Albania Proper up to Argyrocastro and Tepaleen (beyond which I did not advance) they speak worse Greek than even the Athenians. I was attended for a year and half by two of these singular mountaineers, whose mother tongue is Illyric, and I never heard them or their countrymen (whom I have seen, not only at home, but to the amount of twenty thousand in the army of Vely Pacha) praised for their Greek, but often laughed at for their provincial barbarisms.

I have in my possession about twenty-five letters, amongst which some from the Bey of Corinth, written to me by Notaras, the Cogia Bachi, and others by the dragoman of the Caimacam of the Morea (which last governs in Vely Pacha's absence) are said to be favourable specimens of their epistolary style. I also received some at Constantinople from private persons, written in a most hyperbolical style, but in the true antique character.

The Reviewer proceeds, after some remarks on the tongue in its past and present state, to a paradox (page 59) on the great mischief the knowledge of his own language has done to Coray, who, it seems, is less likely to understand the ancient Greek, because he is perfect master of the modern! This observation follows a paragraph, recommending, in explicit terms, the study of the Romaic, as "a powerful auxiliary," not only to the traveller and foreign merchant, but also to the classical scholar; in short, to every body except the only person who can be thoroughly acquainted with its uses; and by a parity of reasoning, our old language is conjectured to be probably more attainable by "foreigners," than by ourselves! Now I am inclined to think, that a



Dutch Tyro in our tongue (albeit himself of Saxon blood) would be sadly perplexed with "Sir Tristrem," or any other given "Auchinleck MS.," with or without a grammar or glossary; and to most apprehensions it seems evident, that none but a native can acquire a competent, far less complete, knowledge of our obsolete idioms. We may give the critic credit for his ingenuity, but no more believe him than we do Smollet's Lismahago, who maintains that the purest English is spoken in Edinburgh. That Coray may err is very possible; but if he does, the fault is in the man rather than in his mother tongue, which is, as it ought to be, of the greatest aid to the native student. — Here the Reviewer proceeds to business on Strabo's translators, and here I close my remarks.

Sir W. Drummond, Mr. Hamilton, Lord Aberdeen, Dr. Clarke, Captain Leake, Mr. Gell, Mr. Walpole, and many others now in England, have all the requisites to furnish details of this fallen people. The few observations I have offered I should have left where I made them, had not the article in question, and above all the spot where I read it, induced me to advert to those pages, which the advantage of my present situation enabled me to clear, or at least to make the attempt.

I have endeavoured to wave the personal feelings, which rise in despite of me in touching upon any part of the Edinburgh Review; not from a wish to conciliate the favour of its writers, or to cancel the remembrance of a syllable I have formerly published, but simply from a sense of the impropriety of mixing up private resentments with a disquisition of the present kind, and more particularly at this distance of time and place.



## ADDITIONAL NOTE, ON THE TURKS.

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The difficulties of travelling in Turkey have been much exaggerated, or rather have considerably diminished of late years. The Mussulmans have been beaten into a kind of sullen civility, very comfortable to voyagers.

It is hazardous to say much on the subject of Turks and Turkey; since it is possible to live amongst them twenty years without acquiring information, at least from themselves. As far as my own slight experience carried me I have no complaint to make; but am indebted for many civilities (I might almost say for friendship), and much hospitality, to Ali Pacha, his son Veli Pacha of the Morea, and several others of high rank in the provinces. Suleyman Aga, late Governor of Athens, and now of Thebes, was a *bon vivant*, and as social a being as ever sat cross-legged at a tray or a table. During the carnival, when our English party were masquerading, both himself and his successor were more happy to "receive masks," than any dowager in Grosvenor-square.

On one occasion of his supping at the convent, his friend and visitor, the Cadi of Thebes, was carried from table perfectly qualified for any club in Christendom; while the worthy Waywode himself triumphed in his fall.

In all money transactions with the Moslems, I ever found the strictest honour, the highest disinterestedness. In transacting business with them, there are none of those dirty peculations, under the name of interest, difference of exchange, commission, etc. uniformly found in applying to a Greek consul to cash bills, even on the first houses in Pera.

With regard to presents, an established custom in the East, you will rarely find yourself a loser; as one worth acceptance is generally returned by another of similar value—a horse, or a shawl.

In the capital and at court the citizens and courtiers are formed in the same school with those



of Christianity; but there does not exist a more honourable, friendly, and high-spirited character than the true Turkish provincial Aga, or Moslem country gentleman. It is not meant here to designate the governor of towns, but those Agas who, by a kind of feudal tenure, possess lands and houses, of more or less extent, in Greece and Asia Minor.

The lower orders are in as tolerable discipline as the rabble in countries with greater pretensions to civilization. A Moslem, in walking the streets of our country towns, would be more incommoded in England than a Frank in a similar situation in Turkey. Regimentals are the best travelling dress.

The best accounts of the religion, and different sects of Islamism, may be found in D'Olisson's French; of their manners, etc. perhaps in Thornton's English. The Ottomans, with all their defects, are not a people to be despised. Equal, at least, to the Spaniards, they are superior to the Portuguese. If it be difficult to pronounce what they are, we can at least say what they are *not*: they are *not* treacherous, they are *not* cowardly, they do *not* burn heretics, they are *not* assassins, nor has an enemy advanced to *their* capital. They are faithful to their sultan till he becomes unfit to govern, and devout to their God without an inquisition. Were they driven from St. Sophia tomorrow, and the French or Russians enthroned in their stead, it would become a question, whether Europe would gain by the exchange? England would certainly be the loser.

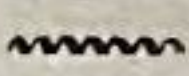
With regard to that ignorance of which they are so generally, and sometimes justly, accused, it may be doubted, always excepting France and England, in what useful points of knowledge they are excelled by other nations. Is it in the common arts of life? In their manufactures? Is a Turkish sabre inferior to a Toledo? or is a Turk worse clothed or lodged, or fed and taught, than a Spaniard? Are their Pachas worse educated than a Grandee? or an Effendi than a Knight of St. Jago? I think not.

I remember Mahmout, the grandson of Ali Pa-



cha, asking whether my fellow-traveller and myself were in the upper or lower House of Parliament. Now this question from a boy of ten years old proved that his education had not been neglected. It may be doubted if an English boy at that age knows the difference of the Divan from a College of Dervises; but I am very sure a Spaniard does not. How little Mahmout, surrounded, as he had been, entirely by his Turkish tutors, had learned that there was such a thing as a Parliament it were useless to conjecture, unless we suppose that his instructors did not confine his studies to the Koran.

In all the mosques there are schools established, which are very regularly attended; and the poor are taught without the church of Turkey being put into peril. I believe the system is not yet printed (though there is such a thing as a Turkish press, and books printed on the late military institution of the Nizam Gedidd); nor have I heard whether the Mufti and the Mollas have subscribed, or the Caimacam and the Tefterdar taken the alarm, for fear the ingenuous youth of the turban should be taught not to "pray to God their way." The Greeks also—a kind of Eastern Irish papists—have a college of their own at Maynooth—no, at Havalı; where the heterodox receive much the same kind of countenance from the Ottoman as the Catholic college from the English legislature. Who shall then affirm that the Turks are ignorant bigots, when they thus evince the exact proportion of Christian charity which is tolerated in the most prosperous and orthodox of all possible kingdoms? But, though they allow all this, they will not suffer the Greeks to participate in their privileges: no, let them fight their battles, and pay their haratch (taxes), be drubbed in this world, and damned in the next. And shall we then emancipate our Irish Helots? Mahomet forbid! We should then be bad Mussulmans, and worse Christians; at present we unite the best of both—jesuitical faith, and something not much inferior to Turkish toleration.





## APPENDIX.

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Amongst an enslaved people, obliged to have recourse to foreign presses even for their books of religion, it is less to be wondered at that we find so few publications on general subjects than that we find any at all. The whole number of the Greeks, scattered up and down the Turkish empire and elsewhere, may amount, at most, to three millions; and yet, for so scanty a number, it is impossible to discover any nation with so great a proportion of books and their authors, as the Greeks of the present century. "Ay," but say the generous advocates of oppression, who, while they assert the ignorance of the Greeks, wish to prevent them from dispelling it, "ay, but these are mostly, if not all, ecclesiastical tracts, and consequently good for nothing." Well, and pray what else can they write about? It is pleasant enough to hear a Frank, particularly an Englishman, who may abuse the government of his own country; or a Frenchman, who may abuse every government except his own, and who may range at will over every philosophical, religious, scientific, sceptical, or moral subject, sneering at the Greek legends. A Greek must not write on politics, and cannot touch on science for want of instruction; if he doubts, he is excommunicated and damned; therefore his countrymen are not poisoned with modern philosophy; and as to morals, thanks to the Turks! there are no such things. What then is left him, if he has a turn for scribbling? Religion, and holy biography: and it is natural enough that those who have so little in this life should look to the next. It is no great wonder then that in a catalogue now before me of fifty-five Greek writers, many of whom were



lately living, not above fifteen should have touched on any thing but religion. The catalogue alluded to is contained in the twenty-sixth chapter of the fourth volume of Meletius's Ecclesiastical History. From this I subjoin an extract of those who have written on general subjects; which will be followed by some specimens of the Romaic.

### LIST OF ROMAIC AUTHORS \*).

Neophitus, Diaconos (the deacon) of the Morea, has published an extensive grammar, and also some political regulations, which last were left unfinished at his death.

Prokopius, of Moscopolis (a town in Epirus), has written and published a catalogue of the learned Greeks.

Seraphin, of Periclea, is the author of many works in the Turkish language, but Greek character; for the Christians of Caramania who do not speak Romaic, but read the character.

Kustathius Psalidas, of Bucharest, a physician, made the tour of England for the purpose of study (*χάριν μαθήσεως*): but though his name is enumerated, it is not stated that he has written any thing.

Kallinikus Torgeraus, Patriarch of Constantinople: many poems of his are extant, and also prose tracts, and a catalogue of patriarchs since the last taking of Constantinople.

Anastasius Macedon, of Naxos, member of the royal academy of Warsaw. A church biographer.

Demetrius Pamperes, a Moscopolite, has written many works, particularly "A Commentary on Hesiod's Shield of Hercules," and two hundred tales (of what is not specified), and has published his correspondence with the celebrated George of Trebizond, his cotemporary.

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\*) It is to be observed that the names given are not in chronological order, but consist of some selected at a venture from amongst those who flourished from the taking of Constantinople to the time of Meletius.



Meletius, a celebrated geographer; and author of the book from whence these notices are taken.

Dorotheus, of Mitylene, an Aristotelian philosopher: his Hellenic works are in great repute, and he is esteemed by the moderns (I quote the words of Meletius) *μετὰ τὸν Θουκυδίδην καὶ Ξενοφῶντα ἄριστος Ἑλλήνων*. I add further, on the authority of a well-informed Greek, that he was so famous amongst his countrymen, that they were accustomed to say, if Thucydides and Xenophon were wanting, he was capable of repairing the loss.

Marinus Count Tharboures, of Cephalonia, professor of chemistry in the academy of Padua, and member of that academy, and those of Stockholm and Upsal. He has published, at Venice, an account of some marine animal, and a treatise on the properties of iron.

Marcus, brother to the former, famous in mechanics. He removed to St. Petersburg the immense rock on which the statue of Peter the Great was fixed in 1769. See the dissertation which he published in Paris, 1777.

George Constantine has published a four-tongued lexicon.

George Ventote; a lexicon in French, Italian, and Romaic.

There exist several other dictionaries in Latin and Romaic, French, etc. besides grammars, in every modern language, except English.

Amongst the living authors the following are most celebrated:\*) —

Athanasius Parios has written a treatise on rhetoric in Hellenic.

Christodoulos, an Acarnanian, has published, in Vienna, some physical treatises in Hellenic.

Panagiotes Kodrikas, an Athenian, the Romaic translator of Fontenelle's "Plurality of Worlds," (a favourite work amongst the Greeks), is stated to be a teacher of the Hellenic and Arabic languages in Paris; in both of which he is an adept.

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\*) These names are not taken from any publication.



Athanasius, the Parian, author of a treatise on rhetoric.

Vicenzo Damodos, of Cephalonia, has written "εἰς τὸ μεσοβάρβαρον," on logic and physics.

John Kamarases, a Byzantine, has translated into French Ocellus on the Universe. He is said to be an excellent Hellenist, and Latin scholar.

Gregorio Demetrius published, in Vienna, a geographical work: he has also translated several Italian authors, and printed his versions at Venice.

Of Coray and Psalida some account has been already given.

## GREEK WAR SONG.

### 1.

Δεῦτε, παῖδες τῶν Ἑλλήνων:  
 ὁ καιρὸς τῆς δόξης ἤλθεν,  
 ἃς φανῶμεν ἄξιοι ἐκείνων  
 ποῦ πᾶς δῶσαν τὴν ἀρχήν.  
 Ἄς πατήσομεν ἀνδρείως  
 τὸν ζυγὸν τῆς τυραννίδος.  
 Ἐκδικήσομεν πατρίδος  
 καὶ ὄνειδος αἰσχρόν.

Τὰ ὄπλα ἃς λάβωμεν  
 παῖδες Ἑλλήνων ἄγωμεν.  
 ποταμιδῶν ἐχθρῶν το αἷμα  
 ἃς τρέξῃ ὑπὸ ποδῶν.

### 2.

Ὅθεν εἰσθε τῶν Ἑλλήνων  
 κόκκαλα ἀνδρειομένα,  
 πνεύματα ἔσκορπισμένα,  
 τῶρα λάβετε πνοήν;



'στ' ἡν φωνὴν τῆς σαλπικῆς μου;  
 συναχθήτε ὅλα ὅμου·  
 τὴν ἐπτάλοφον ζητεῖτε,  
 καὶ νικάτε πρὸ παντοῦ.  
 Τὰ ὅπλα ἅς λαβώμεν, etc.

## 3.

Σπάρτα, Σπάρτα, τί κοιμᾶσθε  
 ὕπνον λήθαργον βαθυὺν;  
 ξύπνησον κραξε Ἀθήνας  
 δύμαχον παντοτεινήν.  
 Ἐνθυμειθήτε Λεονίδου  
 ἥρωος τοῦ ξακοῦτου,  
 τοῦ ἀνδρὸς ἐπαινεμένου  
 φοβεροῦ καὶ τρομεροῦ.  
 Τὰ ὅπλα ἅς λάβωμεν, etc.

## 4.

Ὁ του εἰς τὰς Θερμοπύλας  
 πόλεμον αὐτὸς κροτεῖ,  
 καὶ τοὺς Πέρσας ἀφανίζει  
 καὶ αὐτῶν κατὰ κρατεῖ.  
 Μέτριοκοσίους ἄνδρας  
 εἰς τὸ κέντρον πρόχωρει,  
 καὶ ὡς λέων θυμώμενος,  
 εἰς τὸ αἶμα τῶν βουτεῖ.  
 Τὰ ὅπλα ἅς λάβωμεν, etc.

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## ROMAIC EXTRACTS.

Ρωσος, Ἄγκλος, καὶ Γάλλος κάμνοντες  
τὴν περιήγησιν τῆς Ἑλλάδος, καὶ βλέ-  
ποντες τὴν ἀθλίαν τὴν κατάστασιν, εἰ-  
ρώτησαν καταρχὰς ἓνα Γραικὸν φιλέλ-  
ληνα διὰ νὰ μάθουν τὴν αἰτίαν, μετ'  
αὐτὸν ἓνα μητροπολίτην, εἶτα ἓνα βλάχμ-  
πειν, ἔπειτα ἓνα πραγματευτὴν καὶ ἓνα  
προεδρῶτα.

Εἰπέ μας, ὦ φιλέλληνα, πῶς φέρεις τὴν  
σκλαβίαν  
καὶ τὴν ἀπαριγόρητον τῶν Τούρκων τυ-  
ραννίαν;  
πῶς ταῖς ξυλαῖς καὶ ὑβρισμοῦς καὶ ση-  
δηροδεσμίαν  
παίδων, παρθένων, γυναικῶν ἀνήκουστον  
φθορεῖαν;  
Δὲν εἶδθαι ἐσεῖς απογονοὶ ἐκείνων τῶν  
Ἑλλήνων  
τῶν ἐλευθέρων καὶ σοφῶν καὶ τῶν φιλο-  
πατρίδων·  
καὶ πῶς ἐκεῖνοι ἀπέθνησκον διὰ τὴν ἐλευ-  
θερίαν,  
καὶ τῶρα ἐσεῖς ὑπούκεισθαι εἰς τέτοιαν  
τυραννίαν,  
καὶ ποῖον γένος ὡς ἐσεῖς ἐστιάθῃ φωτισ-  
μένον  
εἰς τὴν σοφίαν, δύναμιν, εἰς κ' ὅλα ξα-  
κουσμένον·



πῶς νῦν ἑκαταστήσατε τὴν φωτινὴν Ἑλ-  
λάδα.

βαβα! ὥς ἔνα σκέλεθρον, ὥς σκοτεινὴν  
λαμπάδα!

Οἰλεῖ, φίλτατε Γραικέ, εἰπέ μας τὴν  
αἰτίαν:

μὴ κρύπτῃς τίποτῃς ἡμῶν, λύε τὴν ἀπο-  
ρίαν.

### Ὁ ΦΙΛΕΛΛΗΝΟΣ.

Ῥωσσο-αγκλο-γαλλοι, Ἑλλὰς, καὶ ὄχι ἄλλοι,  
ἦτον, ὥς λέτε, τόσον μεγάλη,  
νῦν δὲ ἄθλία, καὶ ἀναξία  
ἀφ' οὗ ἀρχίσεν ἡ ἀμαθία.

οὐτ' ἠμποροῦσαν νὰ τὴν ξυπνήσῃ  
τοῦτ' εἰς τὸ χειρόν τὴν ὁδηγοῦσι  
αὐτὴ στενάζει τὰ τέκνα κράζει,  
στό να προκόπτουν ὅλα προδτάζει  
καὶ τότε ἐλπίζει ὅτι κερδίζει.

εὐρεῖν, ὅπου χεῖ νῦν τὴν φλογίζει  
Μά' ὅστις τολμήσῃ να τὴν ξυπνήσῃ  
πάγει στὸν ἄδην χωρὶς τινὰ κρίσιν.

The above is the commencement of a long dramatic satire on the Greek priesthood, princes, and gentry; it is contemptible as a composition, but perhaps curious as a specimen of their rhyme: I have the whole in MS. but this extract will be found sufficient. The Romaic in this composition is so easy as to render a version an insult to a scholar; but those who do not understand the original will excuse the following bad translation of what is in itself indifferent.



## TRANSLATION.

A Russian, Englishman, and Frenchman making the tour of Greece, and observing the miserable state of the country, interrogate, in turn, a Greek Patriot, to learn the cause; afterwards an Archbishop, then a Vlackbey \*), a Merchant, and Cogia Bachi or Primate.

Thou friend of thy country! to strangers record  
 Why bear ye the yoke of the Ottoman Lord?  
 Why bear ye these fetters thus tamely display'd.  
 The wrongs of the matron, the stripling, and maid?  
 The descendants of Hellas's race are not ye!  
 The patriot sons of the sage and the free.  
 Thus sprung from the blood of the noble and brave,  
 To vilely exist as the Mussulman slave!  
 Not such were the fathers your annals can boast.  
 Who conquer'd and died for the freedom you lost!  
 Not such was your land in her earlier hour,  
 The day-star of nations in wisdom and power!  
 And still will you thus unresisting increase,  
 Oh shameful dishonour! the darkness of Greece?  
 Then tell us, beloved Achæan! reveal  
 The cause of the woes which you cannot conceal.

The reply of the Philellenist I have not translated, as it is no better than the question of the travelling triumvirate; and the above will sufficiently show with what kind of composition the Greeks are now satisfied. I trust I have not much injured the original in the few lines given as faithfully, and as near the "Oh, Miss Bailey! unfortunate Miss Bailey!" measure of the Romaic, as I could make them. Almost all their pieces, above a song, which aspire to the name of poetry, contain exactly the quantity of feet of

"A captain bold of Halifax who lived in country  
 quarters."

which is in fact the present heroic couplet of the Romaic.

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\*) Vlackbey, Prince of Wallachia.



## SCENE FROM 'Ο ΚΑΦΕΝΕΣ.

TRANSLATED FROM THE ITALIAN OF GOL-  
DONI, BY SPERIDION VLANTI.

## ΣΚΗΝΗ Κ΄.

*ΠΛΑΤΖΙΔΑ* εἰς τὴν πόρταν τοῦ χανιοῦ,  
καὶ οἱ ἄνωθεν.

*ΠΛΑ.* ὦ Θεέ! ἀπὸ τὸ παραθύρι μου  
ἐφάνη νὰ ἀκούσω τὴν φωνὴν του ἀνδρός  
μου· ἂν αὐτὸς εἶναι ἐδῶ, ἐδῶ, ἔφθασα  
σὲ καιρὸν νὰ τὸν ξεντροπιάσω. [*Εὐγαί-  
νει ἓνας δοῦλος ἀπὸ τὸ ἐργαστήρι.*] Πα-  
λικάριπές μου σὲ παρακαλῶ ποιὸς εἶναι  
ἐκεῖ εἰς ἐκείνους τοὺς ὄντάδες;

*ΔΟΥΛ.* Τρεῖς χρήσιμοι ἄνδρες. Ἕνας  
ὁ κύρ *Εὐγένιος*, ὁ ἄλλος ὁ κύρ *Μάρτιος*  
*Ναπολιτάνος*, καὶ ὁ τρίτος ὁ κύρ *Κόντε*  
*Λέανδρος Ἀρδέντης*.

*ΠΛΑ.* (*Ἀνάμεθα εἰς αὐτοὺς δὲν εἶναι  
ὁ Φλαμίνιος, ἂν ὅμως δὲν ἄλλαξεν ὄνομα.*)

*ΛΕΑ.* Νὰ ζῇ ἡ καλὴ τύχη τοῦ κύρ  
*Εὐγενίου*. [*Πίνωντας.*]

*ΟΛΟΙ.* Νὰ ζῇ, νὰ ζῇ.

*ΠΛΑ.* (*Αὐτὸς εἶναι ὁ ἄνδρας μου χω-  
ρὶς ἄλλο.*) Καλὲ ἄνθρωπε κάμε μου τὴν  
χαρὶν νὰ μὲ συντροφεύσης ἀπάνω εἰς αὐ-  
τοὺς τοὺς ἀφεντάδες, ὅπου θέλω νὰ τοὺς  
παίξω μίαν. [*Πρὸς τὸν δούλον.*]

*ΔΟΥ.* Ὅρισμός σας· (*συνηθισμένον ὀφ-  
φίκιον τῶν δουλευτῶν.*) [*Τὴν ἐμπάζει  
ἀπὸ τὸ ἐργαστήρι τοῦ παιγνιδιοῦ.*]



*ΡΙΔ.* Καρδιά, καρδιά, κάμετε καλήν καρδιάν, δὲν εἶναι τίποτες. [*Πρὸς τὴν Βιττόριαν.*]

*ΒΙΤ.* Ἐγὼ αἰσθάνομαι πῶς ἀπεθαίνω. [*Συνέρχεται εἰς τὸν ἑαυτὸν τῆς.*]

[*Ἀπὸ τὰ παράθυρα τῶν ὀντάδων φαίνονται ὅλοι, ὅπου δηκόνωνται ἀπὸ τὸ τραπέζι συγχισμένοι, διὰ τὸν ξαφνισμόν τοῦ Λεάνδρου βλέπωντας τὴν Πλάτξιν, καὶ διατὶ αὐτὸς δείχνει πῶς θέλει νὰ τὴν φονεύσῃ.*]

*ΕΥΓ.* Ὁχι, σταθῆτε.

*ΜΑΡ.* Μὴν κάμνετε....

*ΛΕΑ.* Σίκω, φύγε ἀπ' ἐδῶ.

*ΠΛΑ.* Βοήθεια, βοήθεια. [*Φεύγει ἀπὸ τὴν σκάλαν, ὁ Λεάνδρος θέλει νὰ τὴν ἀκολουθήσῃ μὲ τὸ σπαθί, καὶ ὁ Εὐγ. τὸν βαστά.*]

*ΤΡΑ.* [*Μὲ ἓνα πιάτο μὲ φαγὶ εἰς μίαν πετζέτα πηδᾷ ἀπὸ τὸ παράθυρι, καὶ φεύγει εἰς τὸν καφενέ.*]

*ΠΛΑ.* [*Εὐγαίνει ἀπὸ τὸ ἐργαστήρι τοῦ παιγνιδιοῦ τρέχοντας, καὶ φεύγει εἰς τὸ χάνι.*]

*ΕΥΓ.* [*Μὲ ἄρματα εἰς τὸ χέρι πρὸς διαφέντευσιν τῆς Πλάτξιν, ἐναντίον τοῦ Λεάνδρου, ὅπως τὴν κατατρέχει.*]

*ΜΑΡ.* [*Εὐγαίνει καὶ αὐτὸς διγὰ διγὰ ἀπὸ τὸ ἐργαστήρι, καὶ φεύγει λέγωντας.*]  
Rumores fuge. [*Ρουμόρες φύγε.*]\*)

\*) Λόγος λατινικὸς, ὅπου θέλει νὰ εἰπῇ. φύγε ταῖς σύγχισες.



*Οἱ Δούλοι.* [Ἀπὸ τὸ ἐργαστήρι ἀπερ-  
νοῦν εἰς τὸ χάνι, καὶ κλειοῦν τὴν πόρ-  
ταν.]

*ΒΙΤ.* [Μένει εἰς τὸν καφενέ βοηθημένη  
ἀπὸ τὸν Ριδόλφον.]

*ΛΕΑ.* Δόδετε τόπον. Θέλωρινὰ ἔμβω  
νὰ ἔμβω εἰς ἐκεῖνο τὸ χάνι. [Μὲ τὸ  
σπαθὶ εἰς τὸ χέ. ἐναντίον τοῦ Εὐγενίου.]

*ΕΥΓ.* Ὅχι, μὴ γένοιτο ποτέεῖδαι ἕνας  
σληρόκαρδος ἐναντίον τῆς γυναικός σου,  
καὶ ἐγὼ θέλει τὴν διαφεντεύσω ὡς εἰς τὸ  
ὑστερον αἷμα.

*ΛΕΑ.* Σοῦ κάμνω ὄρκον πῶς θέλει  
τὸ μετανοιώσης. [Κινηγὰ τὸν Εὐγένιον  
μὲ τὸ σπαθί.]

*ΕΥΓ.* Δὲν σὲ φοβοῦμαι. [Κατατρέ-  
χει τὸν Λέανδρον, καὶ τὸν βιάζει νὰ συρ-  
θῇ ὀπίσω τόσον, ὅπου εὐρίσκωντας ἀνοικ-  
τὸν τὸ σπήτι τῆς χορεύτριας, ἐμβαίνει εἰς  
αὐτὸ, καὶ σώνεται.

### TRANSLATION.

*Platzida from the Door of the Hotel, and the Others.*

*Pla.* Oh God! from the window it seemed that I heard my husband's voice. If he is here, I have arrived in time to make him ashamed. [*A Servant enters from the Shop.*] Boy, tell me, pray, who are in those chambers.

*Serv.* Three gentlemen: one, Signor Eugenio; the other, Signor Martio, the Neapolitan; and the third, my Lord, the Count Leander Ardent.

*Pla.* Flaminio is not amongst these, unless he has changed his name.

*Leander.* [*Within drinking.*] Long live the good fortune of Signor Eugenio.



[*The whole Company, Long live, etc.*] (Literally, *Nà ζῆ, νὰ ζῆ, May he live.*)

*Pla.* Without doubt that is my husband. [*To the Serv.*] My good man, do me the favour to accompany me above to those gentlemen: I have some business.

*Serv.* At your commands. [*Aside.*] The old office of us waiters. [*He goes out of the Gaming-House.*]

*Ridolpho.* [*To Victoria on another part of the stage.*] Courage, courage, be of good cheer, it is nothing.

*Victoria.* I feel as if about to die. [*Leaning on him as if fainting.*]

[*From the windows above all within are seen rising from table in confusion: Leander starts at the sight of Platzida, and appears by his gestures to threaten her life.*]

*Eugenio.* No, stop—

*Martio.* Don't attempt—

*Leander.* Away, fly from hence!

*Pla.* Help! Help! [*Flies down the stairs, Leander attempting to follow with his sword, Eugenio hinders him.*]

[*Trappola with a plate of meat leaps over the balcony from the window, and runs into the Coffee-House.*]

[*Platzida runs out of the Gaming-House, and takes shelter in the Hotel.*]

[*Martio steals softly out of the Gaming-House, and goes off, exclaiming, "Rumores fuge."* The Servants from the Gaming-House enter the Hotel, and shut the door.]

[*Victoria remains in the Coffee-House assisted by Ridolpho.*]

[*Leander sword in hand opposite Eugenio exclaims, Give way—I will enter that hotel.*]

*Eugenio.* No, that shall never be. You are a scoundrel to your wife, and I will defend her to the last drop of my blood.

*Leander.* I will give you cause to repent this. [*Menacing with his sword.*]



*Eugenio. I fear you not. [He attacks Leander, and makes him give back so much, that finding the door of the dancing girl's house open, Leander escapes through, and so finishes.] \*)*

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ΔΙΑΛΟΓΟΙ ΟΙΚΙΑ-  
ΚΟΙ.

FAMILIAR DIA-  
LOGUES.

*Διὰ νὰ ζητήσης ἕνα  
πράγμα.*

*To ask for any thing.*

*Σᾶς παρακαλῶ, δό-  
δετέ με ἂν ὀρίζετε.*

*I pray you, give me if  
you please.*

*Φέρετέ με.*

*Bring me.*

*Δανείδετέ με.*

*Lend me.*

*Πηγαίνετε νὰ ζητή-  
σετε.*

*Go to seek.*

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*\*) Σῶνεται* — “finishes” — awkwardly enough, but it is the literal translation of the Romaic. The original of this comedy of Goldoni's I never read, but it does not appear one of his best. “Il Bugiardo” is one of the most lively; but I do not think it has been translated into Romaic: it is much more amusing than our own “Liar,” by Foote. The character of Lelio is better drawn than Young Wilding. Goldoni's comedies amount to fifty; some perhaps the best in Europe, and others the worst. His life is also one of the best specimens of autobiography, and, as Gibbon has observed, “more dramatic than any of his plays.” The above scene was selected as containing some of the most familiar Romaic idioms, not for any wit which it displays, since there is more done than said, the greater part consisting of stage directions. The original is one of the few comedies by Goldoni which is without the buffoonery of the speaking Harlequin.



|                                                                          |                                                |
|--------------------------------------------------------------------------|------------------------------------------------|
| <i>Τώρα εὐθύς.</i>                                                       | Now directly.                                  |
| <i>ὦ ἀκριβέ μου Κύριε, κάμετέ με αὐτὴν τὴν χάριν.</i>                    | My dear Sir, do me this favour.                |
| <i>Ἐγὼ δ᾿αὖς παρακαλῶ.</i>                                               | I entreat you.                                 |
| <i>Ἐγὼ δ᾿αὖς ἐξορκίζω.</i>                                               | I conjure you.                                 |
| <i>Ἐγὼ δ᾿αὖς τὸ ζητῶ διὰ χάριν.</i>                                      | I ask it of you as a favour.                   |
| <i>ὑποχρεώδετέ με εἰς τόσον.</i>                                         | Oblige me so much.                             |
| <i>Λόγια ἐρωτικά, ἢ ἀγάπης.</i>                                          | <i>Affectionate expressions.</i>               |
| <i>Ζωή μου.</i>                                                          | My life.                                       |
| <i>Ἀκριβή μου ψυχὴ.</i>                                                  | My dear soul.                                  |
| <i>Ἀγαπητέ μου, ἀκριβέ μου.</i>                                          | My dear.                                       |
| <i>Καρδίτζα μου.</i>                                                     | My heart.                                      |
| <i>Ἀγάπη μου.</i>                                                        | My love.                                       |
| <i>Διὰ νὰ εὐχαριστήσῃς, νὰ κάμῃς περιποίηδες, καὶ φιλικαῖς δεξιώδες.</i> | To thank, pay compliments, and testify regard. |
| <i>Ἐγὼ δ᾿αὖς εὐχαριστῶ.</i>                                              | I thank you.                                   |
| <i>Σ᾿αὖς γνωρίζω χάριν.</i>                                              | I return you thanks.                           |
| <i>Σ᾿αὖς εἶμαι ὑπόχρεος κατὰ πολλὰ.</i>                                  | I am much obliged to you.                      |
| <i>Ἐγὼ θέλω τὸ κάμει μετὰ χαρὰς.</i>                                     | I will do it with pleasure.                    |
| <i>Μὲ ὅλην μου τὴν καρδίαν.</i>                                          | With all my heart.                             |



Μὲ καλήν μου καρ-  
δίαν.

Most cordially.

Σᾶς εἶμαι ὑπόχρεος.

I am obliged to you.

Εἶμαι ὅλος ἐδίκος  
σας.

I am wholly yours.

— Εἶμαι δοῦλος σας.

I am your servant.

Ταπεινότατος δοῦ-  
λος.

Your most humble ser-  
vant.

Εἶστε κατὰ πολλὰ  
εὐγενικὸς.

You are too obliging.

Πολλὰ πειράζεσθε.

You take too much trou-  
ble.

Τὸ ἔχω διὰ χαράν  
μου να σὰς δου-  
λεύσω.

I have a pleasure in ser-  
ving you.

Εἶστε εὐγενικὸς καὶ  
εὐπροσήγορος.

You are obliging and  
kind.

Αὐτὸ εἶναι πρέπον.

That is right.

Τὶ θέλετε; τί ὀρί-  
ζετε;

What is your pleasure?  
What are your com-  
mands?

Σας παρακαλῶ νὰ  
μὲ μεταχειρίζεσθε  
ἐλεύθερα.

I beg you will treat me  
freely.

Χωρὶς περιποίησες.

Without ceremony.

Σᾶς ἀγαπῶ ἐξ ὅλης  
μου καρδίας.

I love you with all my  
heart.

Καὶ ἐγὼ ὁμοίως.

And I the same.

Τιμῆσετε μὲ ταῖς  
προβαραῖς σας.

Honour me with your  
commands.

Ἔχετε τίποτες νὰ με  
προστάξετε;

Have you any commands  
for me?

Προστάξετε τὸν δοῦ-  
λον σας.

Command your servant.



- Προσμένω τὰς προσ-  
 αγὰς σας.  
 I wait your commands.
- Μὲ κάμνετε μεγά-  
 λην τιμὴν.  
 You do me great honour.
- Φθάνουν ἡ περιποίη-  
 σεις ὑμῶν παρακαλῶ.  
 Not so much ceremony  
 I beg.
- Προσκυνήσετε ἐκ μέ-  
 ρους μου τὸν ἄρ-  
 χοντα, ἢ τὸν κύ-  
 ριον.  
 Present my respects to  
 the gentleman, or his  
 lordship.
- Βεβαιώσετε τὸν πῶς  
 τὸν ἐνθυμούμαι.  
 Assure him of my re-  
 membrance.
- Βεβαιώσετε τὸν πῶς  
 τὸν ἀγαπῶ.  
 Assure him of my friend-  
 ship.
- Δὲν θέλω λείπει να  
 του τὸ εἶπῶ.  
 I will not fail to tell him  
 of it.
- Προσκυνήματα εἰς  
 τὴν ἀρχόντισσαν.  
 My compliments to her  
 ladyship.
- Πηγαίνετε ἐμπροσ-  
 θὰ καὶ ὑμῶς ἀκο-  
 λουθῶ.  
 Go before, and I will fol-  
 low you.
- Ἦξεύρω καλὰ τὸ χρέ-  
 ος μου.  
 I well know my duty.
- Ἦξεύρω τὸ εἶναι μου.  
 I know my situation.
- Μὲ κάμνετε νὰ ἐν-  
 τρέπωμαι μὲ ταῖς  
 τόσαις φιλοφροσύ-  
 ναις σας.  
 You confound me with  
 so much civility.
- Θέλετε λοιπὸν νὰ  
 κάμω μίαν ἀρχαι-  
 ότητα;  
 Would you have me then  
 be guilty of an incivi-  
 lity?
- Ὑπάγω ἐμπροσθὰ  
 διὰ νὰ ὑμῶς ὑπα-  
 κούσω.  
 I go before to obey you.



|                                                                    |                                         |
|--------------------------------------------------------------------|-----------------------------------------|
| Διὰ νὰ κάμω τὴν<br>προβταγὴν σας.                                  | To comply with your<br>command.         |
| Δὲν ἀγαπῶ τόσας<br>περιποιήσεις.                                   | I do not like so much<br>ceremony.      |
| Δὲν εἶμαι στελεείως<br>περιποιήτικος.                              | I am not at all ceremo-<br>nious.       |
| Αὐτὸ εἶναι τὸ καλί-<br>τερον.                                      | This is better.                         |
| Τόσον τὸ καλίτερον.                                                | So much the better.                     |
| Ἔχετε λόγον, ἔχετε<br>δίκαιον.                                     | You are in the right.                   |
| Διὰ νὰ βεβαιώσης,<br>νὰ ἀρνηθῇς, νὰ συγ-<br>καταιευδῇς,<br>καὶ τξ. | To affirm, deny, con-<br>sent, etc.     |
| Εἶναι ἀληθινόν, εἶ-<br>ναι ἀληθέστατον.                            | It is true, it is very true.            |
| Διὰ νὰ σοῦ εἶπω τὴν<br>ἀλήθειαν.                                   | To tell you the truth.                  |
| Ὅντως, ἐτξῇ εἶναι.                                                 | Really, it is so.                       |
| Ποῖος ἀμφιβάλλει;                                                  | Who doubts it?                          |
| Δὲν εἶναι πορῶς ἀμ-<br>φιβολία.                                    | There is no doubt.                      |
| Τὸ πιστεύω, δὲν τὸ<br>πιστεύω.                                     | I believe it, I do not be-<br>lieve it. |
| Λέγω τὸ ναὶ.                                                       | I say yes.                              |
| Λέγω τὸ ὄχι.                                                       | I say no.                               |
| Βάλλω στίχημα ὅτι<br>εἶναι.                                        | I wager it is.                          |
| Βάλλω στίχημα ὅτι<br>δὲν εἶναι ἐτξῇ.                               | I wager it is not so.                   |



|                                                                            |                                                      |
|----------------------------------------------------------------------------|------------------------------------------------------|
| <i>Ναὶ, μὰ τὴν πίστιν μου.</i>                                             | Yes, by my faith.                                    |
| <i>Εἰς τὴν συνείδησίν μου.</i>                                             | In conscience.                                       |
| <i>Μὰ τὴν ζωὴν μου.</i>                                                    | By my life.                                          |
| <i>Ναὶ, ὥς ὀμνύω.</i>                                                      | Yes, I swear it to you.                              |
| <i>Ὡς ὀμνύω ὡς ἄν τεμνημένος ἄνθρωπος.</i>                                 | I swear to you as an honest man.                     |
| <i>Ὡς ὀμνύω ἐπ' ἅνῳ εἰς τὴν τιμὴν μου.</i>                                 | I swear to you on my honour.                         |
| <i>Πιστεύετε με.</i>                                                       | Believe me.                                          |
| <i>Ἦμπορῶ νὰ ὥς τὸ βεβαιώσω.</i>                                           | I can assure you of it.                              |
| <i>Ἦθελα βάλῃ στίχημα, ὅτι θέλετε διὰ τοῦτο.</i>                           | I would lay what bet you please on this.             |
| <i>Μὴ τύχη καὶ ἀστει-<br/>ξεσθε (χορατεύε-<br/>τε);</i>                    | Your jest by chance?                                 |
| <i>Ὀμιλεῖτε μὲ τὰ ὅλα<br/>σας;</i>                                         | Do you speak seriously?                              |
| <i>Ἐγὼ ὥς ὀμιλῶ με<br/>τὰ ὅλα μου, καὶ<br/>ὥς λέγω τὴν ἀλή-<br/>θειαν.</i> | I speak seriously to you,<br>and tell you the truth. |
| <i>Ἐγὼ ὥς τὸ βεβαι-<br/>ῶν.</i>                                            | I assure you of it.                                  |
| <i>Τὸ ἐπροφητεύετε.</i>                                                    | You have guessed it.                                 |
| <i>Τὸ ἐπιτεύχετε.</i>                                                      | You have hit upon it.                                |
| <i>Ὡς πιστεύω.</i>                                                         | I believe you.                                       |
| <i>Πρέπει νὰ ὥς πι-<br/>στεύσω.</i>                                        | I must believe you.                                  |



|                                                                      |                                       |
|----------------------------------------------------------------------|---------------------------------------|
| <i>Αὐτὸ δὲν εἶναι ἀδύ-<br/>νατον.</i>                                | This is not impossible.               |
| <i>Τὸ λοιπὸν ᾧς εἶναι<br/>με καλὴν ὥραν.</i>                         | Then it is very well.                 |
| <i>Καλὰ, καλὰ.</i>                                                   | Well, well.                           |
| <i>Δὲν εἶναι ἀληθινόν.</i>                                           | It is not true.                       |
| <i>Εἶναι ψευδὲς.</i>                                                 | It is false.                          |
| <i>Δὲν εἶναι τίποτες<br/>ἀπὸ αὐτοῦ.</i>                              | There is nothing of this.             |
| <i>Εἶναι ἓνα ψεῦδος,<br/>μία ἀπάτη.</i>                              | It is a falsehood, an im-<br>posture. |
| <i>Ἐγὼ ἀστείζομαι<br/>(ἐχοράτευα.)</i>                               | I was in joke.                        |
| <i>Ἐγὼ τὸ εἶπα διὰ νὰ<br/>γελάσω.</i>                                | I said it to laugh.                   |
| <i>Τῇ ἀληθείᾳ.</i>                                                   | Indeed.                               |
| <i>Μὲ ἀρέσει κατὰ πολ-<br/>λὰ.</i>                                   | It pleases me much.                   |
| <i>Συγκατανεύω εἰς<br/>τοῦτο.</i>                                    | I agree with you.                     |
| <i>Δίδω τὴν ψῆφόν μου.</i>                                           | I give my assent.                     |
| <i>Δὲν ἀντιτέκομαι εἰς<br/>τοῦτο.</i>                                | I do not oppose this.                 |
| <i>Εἶμαι σύμφωνος, ἐκ<br/>συμφώνου.</i>                              | I agree.                              |
| <i>Ἐγὼ δὲν θέλω.</i>                                                 | I will not.                           |
| <i>Ἐγὼ ἐναντιώνομαι<br/>εἰς τοῦτο.</i>                               | I object to this.                     |
| <i>Διὰ νὰ συμβουλευ-<br/>θῇς, νὰ στοχασθῇς,<br/>ὃ νὰ αποφασίσῃς.</i> | To consult, consider, or<br>resolve.  |
| <i>Τί πρέπει νὰ κάμω-<br/>μεν;</i>                                   | What ought we to do?                  |



|                                                              |                                  |
|--------------------------------------------------------------|----------------------------------|
| <i>Τί θὰ κάμωμεν;</i>                                        | What shall we do?                |
| <i>Τί μὲ συμβουλεύετε<br/>να κάμω;</i>                       | What do you advise me<br>to do?  |
| <i>Ὅποιον τρόπον θέ-<br/>λομεν μεταχειρισ-<br/>θῇ ἡμεῖς;</i> | What part shall we take?         |
| <i>Ἄς κάμωμεν ἔτζη.</i>                                      | Let us do this.                  |
| <i>Εἶναι καλότερον ἐγὼ<br/>να —</i>                          | It is better that I —            |
| <i>Σταθῆτε ὀλίγον.</i>                                       | Wait a little.                   |
| <i>Δὲν ἤθελεν εἶναι κα-<br/>λότερον να —</i>                 | Would it not be better<br>that — |
| <i>Ἐγὼ ἀγαποῦντα κα-<br/>λότερα.</i>                         | I wish it were better.           |
| <i>Θέλετε κάμει καλί-<br/>τερα ἂν —</i>                      | You will do better if—           |
| <i>Ἀφήδετέ με.</i>                                           | Let me go.                       |
| <i>Ἄν ἤμουν εἰς τὸν τό-<br/>πον σας ἐγὼ —</i>                | If I were in your place<br>I —   |
| <i>Εἶναι τὸ ἴδιον.</i>                                       | It is the same.                  |

*The reader by the specimens below  
will be enabled to compare the modern  
with the ancient tongue.*

PARALLEL PASSAGES FROM ST. JOHN'S  
GOSPEL.

|                                             |                                                  |
|---------------------------------------------|--------------------------------------------------|
| <i>Νέον.</i>                                | <i>Ἀνθροπικόν.</i>                               |
| <i>Κεφάλ. α.</i>                            | <i>Κεφάλ. α.</i>                                 |
| 1. <i>Εἰς τὴν ἀρ-<br/>χήν ἦτον ὁ λόγος.</i> | 1. <i>Ἐν ἀρχῇ ἦν ὁ<br/>λόγος, καὶ ὁ λόγος ἦν</i> |



## Νέον.

## Κεφάλ. α.

καὶ ὁ λόγος ἦτον με-  
τὰ Θεοῦ· καὶ Θεὸς  
ἦτον ὁ λόγος.

2. Ἐτοῦτος ἦτον  
εἰς τὴν ἀρχὴν μετὰ  
Θεοῦ.

3. Ὅλα [τὰ πράγ-  
ματα] διὰ μέσου τοῦ  
[λόγου] ἐγένηκαν, καὶ  
χωρὶς αὐτὸν δὲν ἐγι-  
νε κανένα εἴτι ἐγινε.

4. Εἰς αὐτὸν ἦτον  
ζωὴ· καὶ ἡ ζωὴ ἦτον  
τὸ φῶς τῶν ἀνθρώ-  
πων.

5. Καὶ τὸ φῶς εἰς  
τὴν σκοτείαν φέγγει,  
καὶ ἡ σκοτεία δὲν τὸ  
κατάλαβε.

6. Ἐγενεν ἓνας ἄν-  
θρωπος ἀπεσταλμέ-  
νος ἀπὸ τὸν Θεόν,  
τὸ ὄνομά του Ἰωάν-  
νης.

## Αὐθεντικόν.

## Κεφάλ. α.

πρὸς τὸν Θεόν, καὶ  
Θεὸς ἦν ὁ λόγος.

2. Οὗτος ἦν ἐν ἀρ-  
χῇ πρὸς τὸν Θεόν.

3. Πάντα δι' αὐ-  
τοῦ ἐγένετο· δὲ χω-  
ρὶς αὐτοῦ ἐγένετο οὐ-  
δὲ ἓν, ὃ γέγονεν.

4. Ἐν αὐτῷ ζωὴ  
ἦν, καὶ ἡ ζωὴ ἦν τὸ  
φῶς τῶν ἀνθρώπων.

5. Καὶ τὸ φῶς ἐν  
τῇ σκοτίᾳ φαίνει, δὲ  
ἡ σκοτεία αὐτὸ οὐ κα-  
τέλαβεν.

6. Ἐγένετο ἄν-  
θρωπος ἀπεσταλμέ-  
νος παρὰ Θεοῦ, ὄνο-  
μα αὐτῷ Ἰωάννης.

# THE INSCRIPTIONS AT ORCHOME- NUS, FROM MELETIUS.

Ὁρχομενός, κοινῶς Σκριποῦ, Πόλις  
ποτὲ πλουσιωτάτη καὶ ἰσχυρωτάτη, πρό-



τερον καλουμένη Βοιωτικαὶ Ἀθῆναι, εἰς  
τὴν ὁποίαν ἦτον ὁ Ναὸς τῶν Χαρίτων,  
εἰς τὸν ὁποῖον ἐπλήρωνον τέλη οἱ Θηβαῖοι,  
οὔτινος τὸ ἔδαφος ἀνεσκάφη ποτὲ ὑπὸ  
τῶν Ἀσπαλάγκων. Ἐπανηγύριζον εἰς αὐ-  
τὴν τὴν Πόλιν τὰ Χαριτήσια, τοῦ ὁποίου  
Ἀγῶνος εὖρον ἐπιγραφάς ἐν στήλαις ἔνδον  
τοῦ κτισθέντος Ναοῦ ἐπ' ὀνόματι πῆς Θεο-  
τόκου, ὑπὸ τοῦ Πρωτοπαθαρίου Λέον-  
τος, ἐπὶ τῶν Βασιλέων Βασιλείου, Λέον-  
τος, καὶ Ἰωνσταντίνου, ἐχούσας οὕτως.  
Ἐν μὲν τῇ μίᾳ κοινῶς.

“Οἶδε ἐνίκων τὸν ἀγῶνα τῶν χαριτησίων.

“Σαλπιδτῆς.

“Μῆνις Ἀπολλωνίου Ἀντιοχεὺς ἀπὸ Μαι-  
άνδρου.

“Κήρυξ.

“Ζωῖλος Ζωῖλου Πάφιος.

“Ραψωδός.

“Νουμήνιος Νουμηνίου Ἀθηναῖος.

“Ποιητῆς ἐπῶν.

“Ἀμηνίας Δημοκλέους Θηβαῖος.

“Αὐλητῆς.

“Ἀπολλόδοτος Ἀπολλοδότου Κρής.

“Αὐλωδός.

“Ρόδιππος Ροδίππου Ἀργῆος.

“Κιθαριστῆς.

“Φανίας Ἀπολλοδότου τοῦ Φανίου Αἰολεὺς  
ἀπὸ Κύμης.

“Κιθαρωδός.

“Δημήτριος Παρμενίδκου Καλχηδόνιος.



“Τραγωδός.

“Ἰπποκράτης Ἀριστομένους Ῥόδιος.

"Κωμωδός.

“Καλλίστρατος Ἐξακέστου Θηβαῖος.

“Ποιητὴς Σατύρων.

Ἀμηνίας Δημοκλέους Θηβαῖος.

“Ἰποκριτής.

“ Δωρόθεος Δωροθέου Ταραντινός.

“Ποιητής Τραγωδιῶν.

“Σοφοκλῆς Σοφοκλέους Ἀθηναῖος.

“Υποκριτής.

“Καβίριχος Θεοδώρου Θηβαῖος.

“Ποιητῆς Κωμῳδιῶν.

“Ἀλέξανδρος Ἀρίστωνος Ἀθηναῖος.

“Υποκριτής.

"Ατταλος Ἀττάλου Ἀθηναῖος.

“Οἶδε ἐνίκων τὸν νήμητον ἄγωνα τῶν ὁμο-  
δωων.

“Παῖδας ἀνύληστὰς.

“Διοκλῆς Καλλιμάχου Θηβαῖος.

“Παῖδας ἡγεμόνας.

“Στρατῖνος Εὐνίκου Θηβαῖος.

Ἄνδρας Ἀύλητάς.

“ Διοκλῆς Καλλιμῆδου Θηβαῖος.

“*Ἄνδρας ἡγεμόνας.*

“Ρόδιππος Ροδίππου Ἀργεῖος.

“Τραγωδὸς.

“Ἰπποκράτης Ἀρίστομένους Ῥόδιος.

“Κωμωδός.

“Καλλίστρατος Ἐξακέστου Θηβαῖος.

“Τὰ ἐπινίκια.

*“Κωμωδιῶν Ποιητῆς.*

“Ἀλέξανδρος Ἀριστίωνος Ἀθηναῖος.”



Ἐν δὲ τῇ ἑτερᾷ δωρικῷ.

“Μναδίνω ἄρχοντος ἀγωνοθετίοντος τὸν  
 “Χαριτείδιον, εὐαριόστῳ πάντων ὃς τυδε  
 ἐνικώσαν τὰ  
 “χαριτεΐτια.

“Σαλπικτᾶς.

“Φίλινος Φιλίνῳ Ἀθάνειος.

“Κάρουξ.

“Εἰρώδας Σωκράτιος Θείβειος.

“Ποειτᾶς.

“Μήστωρ Μήστορος Φωκαιεὺς.

“Ραψευδὸς.

“Κράτων Κλίωνος Θείβειος.

“Αὐλειτᾶς.

“Περιγενεῖς Ἡρακλείδαο Κουζικηνὸς.

“Αὐλαευδὸς.

“Δαμήνετος Γλαῦκῳ Ἀργίος.

“Κιθαριστᾶς.

“Δάματρος Ἀμαλώῳ Αἰολεὺς ἀπὸ Μου-  
 ρίνας.

“Τραγαευδὸς.

“Ἀσκλαπιόδωρος Πουθεάο Ταραντινὸς.

“Κωμαευδὸς.

“Νικόστρατος Φιλοστράτῳ Θείβειος.

“Τὰ ἐπινίκεια Κωμαευδὸς.

“Εὐαρχος Ἡροδότῳ Κορωνεὺς.”

Ἐν ἄλλῳ Λίθῳ.

“Μύριχος Πολυκράτους Ἰαρώνυμος διογί-  
 “τωνος ἄνδρεσσι χοραγεΐσαντες νικάσαντες  
 “διονύσου ἀνέθηκαν τίμωνος ἄρχοντος αὐ-  
 “λίοντος κλέος ἄδοντος ἀλκιβθένης.”



*Ἐν ἑτέρῳ Λίθῳ.*

“Θυνάρχῳ ἄρχοντος, μεινὸς θειλουθίῳ,  
 “ἀρχι.....ὡς Εὐβῶλι ἀρχεδάμῳ φω-  
 “κεῖα.....ος ἀπέδωκα ἀπὸ τὰς δουγγρα-  
 “φῶ πέδα τῶν πολεμάρχων, κῆ τῶν κα-  
 “τοπτάων, ἀνελόμενος τὰς δουγγραφῶς  
 “τὰς κιμένας παρ εὐφρονα, κῆ φιδίαν κῆ  
 “παδικλεῖν.....κῆ τιμόμειδον φωκείας,  
 “κῆ δαμοτελεῖν λυσιδάμῳ, κῆ διονυσον κα-  
 “φισοδώῳ χηρωνεῖα, κατ τὸ ψαφισμα τῷ  
 “δάμῳ.

## ΜΗΝΛΕΤΔΠΙ

“Θυνάρχῳ ἄρχοντος, μεινὸς ἀλαλκομενίῳ  
 “Ε ἀρνῶν, πολύκλειος ταμίας ἀπέδωκε εὐ-  
 “βῶλυ ἀρχεδάμῳ φωκεῖι ἀπὸ τὰς δουγ-  
 “γραφῶ τὸ καταλύπον κατ τὸ ψάφισμα  
 “τῷ δάμῳ, ἀνελόμενος τὰς δουγγραφῶς  
 “τὰς κίμενας παρ δῶφιλον, κῆ εὐφρονα  
 “φωκέας. Εἰὴ παρ διωνύσιον καφισοδώρῳ  
 “χηρωνέα, νῆ λυσίδαμον δαμοτέλιος πέδα  
 “τῶν πολεμάρχων, κῆ τῶν κατοπτάων.

## ΠΛΗΕΛΕΔΔΙΙΟΗ

“Ἀρχοντος ἐν ἐρχομενὸ Θυνάρχῳ, μεινὸς  
 “Ἀλαλκομενίῳ, ἐν δὲ Ε ἐλατίῃ Μενοίταο  
 “Ἀρχελάῳ μεινὸς πράτῳ. Ὁμολογᾷ Εὐ-  
 “βῶλυ Ε ἐλατίῃ, ο κῆ τῇ πόλι ἐρχομε-



“νίων. Ἐπειδὴ κεκομίσθη Εὐβωλος παρ  
 “τῆς πόλιος τὸ δάνειον ἅπαν κατὰ τὰς  
 “ὁμολογίας τὰς τεθείσας θυνάρχῳ ἄρχον-  
 “τος, μεινὸς θειλουθίῳ, κῆ οὐτ’ ὀφειλέτη  
 “αὐτῷ ἔτι οὐθὲν παρὰ τὴν πόλιν, ἀλλ’  
 “ἀπέχει πάντα περὶ παντός, κῆ ἀποδεδό-  
 “ανθι τῇ πόλει τὸ ἔχοντες τὰς ὁμολογίας,  
 “εἰ μὲν ποτὶ δεδομένον χρόνον Εὐβωλυ  
 “ἐπὶ νομίας Εἰ ἐπὶ ἀπέτταρα βούεσσι σουν  
 “ἵππυς διὰ κατήης Εἰ κατι προβάτυς σουν  
 “ἡγυς χειλίας ἀρχὴ τῷ χρόνῳ ὁ ἐνιαυτός  
 “ὁ μετὰ θύναρχον ἄρχοντα ἐρχομενίης  
 “ἀπογραφέσθῃ δὲ Εὐβωλον κατ’ ἐνιαυτὸν  
 “ἕκαστον παρὰ τὸν ταμίαν κῆ τὸν νόμων  
 “ἂν τότε καῦματα τῶν προβάτων, κῆ  
 “τῶν ἡγῶν, κῆ τῶν βουῶν, κῆ τῶν ἵπ-  
 “πων, κῆ κάτινα ἀδαμαίων θίκη τὸ πλεῖ-  
 “θος μεῖ ἀπογράφετο ὥδε πλίονα τῶν γε-  
 “γραμμένων ἐν τῇ σουγχωρείδι ἢ δεκα-  
 “τις.....ἢ τὸ ἐννόμιον Εὐβωλον ὀφει-  
 “λει.....λις τῶν ἐρχομενίων ἀργου-  
 “ρίῳ.....τετταράκοντα Εὐβωλυ καθ’  
 “ἕκαστον ἐνιαυτὸν, κῆ τόκον φερέτω δραχ-  
 “μας.....τας μνᾶς ἐκάστας κατὰ μεῖ-  
 “να.....τον κῆ ἔμπρακτος ἔδτω τὸν  
 “ἐρχομένιον.....καὶ τὰ ἐξῆς.”

Ἐν ἄλλοις Λίθοις.

“Ἀνοδώρα σύνφορον χαῖρε.” ΝΟΚΥΕΣ.  
 “Καλλίπιτον ἀμφάριχος, καὶ ἄλλαι.” Ἐν  
 “οὐδε μία Ἐπιγραφὴ ἴδον τόνον, ἢ πνεῦ-  
 “μα, ἃ δὲ ἡμεῖς ὑπογράφουμεν, οἱ παλαιοὶ  
 “προδέγραφον. Καὶ τὰ ἐξῆς.”



The following is the prospectus of a translation of Anacharsis into Romaic, by my Romaic master, Marmarotouri, who wished to publish it in England.

## ΕΙΔΗΣΙΣ ΤΥΠΟΓΡΑΦΙΚΗ.

Πρὸς τοὺς ἐν φιλογενεῖς καὶ φιλέλληνας.

**ὍΣΟΙ** εἰς βιβλία παντοδαπὰ ἐντρυνφῶσιν, ἡξεύρουν πόσον εἶναι τὸ χρήσιμον τῆς Ἱστορίας, δι' αὐτῆς γὰρ ἐξευρίσκεται ἡ πλέον μεμακρυσμένη παλαιότης, καὶ θεωροῦνται ὡς ἐν κατόπτρῳ ἡθῆ, πράξεις καὶ διοικήσεις πολλῶν καὶ διαφόρων Ἑθνῶν καὶ Γενῶν ὧν τὴν μνήμην διεδώδατο καὶ διαδώσει ἡ Ἱστορικὴ Διήγησις εἰς αἰῶνα τὸν ἅπαντα.

Μία τετοια Ἐπιστήμη εἶναι εὐαπόκτητος, καὶ ἐν ταυτῷ ὠφέλιμη, ἢ κρεῖττον εἰπεῖν ἀναγκαία· διατὶ λοιπὸν ἡμεῖς μόνοι νὰ τὴν ὑστερούμεθα, μὴ ἡξεύροντες οὔτε τὰς ἀρχὰς τῶν Προγόνων μας, πόθεν πότε καὶ πῶς εὐρέθησαν εἰς τὰς πατρίδας μας, οὔτε τὰ ἡθῆ, τὰ καγορθώματα καὶ τὴν διοίκησίν των; Ἄν ἐρωτήσωμεν τοὺς Ἀλλογενεῖς, ἡξεύρουν νὰ μᾶς δώσουν ὀχιμόνον ἱστορικῶς τὴν ἀρχὴν καὶ τὴν πρόοδον τῶν προγόνων μας, ἀλλὰ καὶ τοπογραφικῶς μᾶς δείχνουν τὰς θέσεις τῶν Πατρίδων μας, καὶ οἶονεὶ χειραγωγοὶ γινόμενοι μὲ τοὺς γεωγραφικοὺς των Πίνακας, μᾶς λέγουν, ἐδῶ εἶναι αἱ Ἀθῆναι, ἐδῶ ἡ Σπάρτη, ἐκεῖ αἱ Θῆβαι, τόσα στάδια ἢ μίλια ἀπέχει ἡ μία Ἐπαρ-



χία ἀπὸ τὴν ἄλλην. Τοῦτος ὠκοδόμησε  
 τὴν μίαν πόλιν, ἐκεῖνος τὴν ἄλλην καὶ  
 τξ. Προσέτι ἂν ἐρωτήσωμεν αὐτοὺς τοὺς  
 μὴ Ἑλληνας χειραγωγούς μας, πόθεν  
 ἐπαραινέθησαν νὰ ἐξερευνήσουν ἀρχὰς  
 τόσον παλαιὰς, ἀνυποστόλως μᾶς ἀπο-  
 κρίνονται μὲ αὐτοὺς τοὺς λόγους. "Κα-  
 "θὼς ὁ ἐκ Σκυθίας Ἀνάχαρσις, ἂν δὲν  
 "ἐπεριείρχετο τὰ πανευφρόδυνα ἐκεῖνα  
 "Κλίματα τῆς Ἑλλάδος, ἂν δὲν ἐμφο-  
 "ρεῖτο τὰ ἀξιώματα, τὰ ἦθῃ καὶ τοὺς  
 "Νόμους τῶν Ἑλλήνων, ἦθελε μείνῃ  
 "Σκύθης καὶ τὸ ὄνομα καὶ τὸ πρᾶγμα·  
 "οὕτω καὶ ὁ ἡμέτερος Ἰατρός, ἂν δὲν ἐμάν-  
 "θανε τὰ τοῦ Ἱπποκράτους, δὲν ἐδύνατο  
 "νὰ προχωρήσῃ εἰς τὴν τέχνην του. "Αν  
 "ὁ ἐν ἡμῖν Νομοθέτης δὲν ἐξέταξε τὰ  
 "τοῦ Σόλωνος, Λυκούργου, καὶ Πιπτα-  
 "κοῦ, δὲν ἐδύνατο νὰ ῥυθμίσῃ καὶ νὰ  
 "καλιεργήσῃ τὰ ἦθῃ τῶν Ὀμογενῶν του·  
 "ἂν ὁ Ῥήτωρ δὲν ἀπηνθίζετο τὰς εὐφρα-  
 "δείας καὶ τοὺς χαριεντισμοὺς τοῦ Δη-  
 "μοσθένους, δὲν ἐνεργοῦσεν εἰς τὰς ψυ-  
 "χὰς τῶν ἀκροατῶν του. "Αν ὁ Νέος  
 "Ἀνάχαρσις, ὁ Κύριος Ἀββᾶς Βαρθο-  
 "λομαῖος δὲν ἀνεγίνωσκε μὲ μεγάλην ἐπι-  
 "μονὴν καὶ σκέψιν τοὺς πλέον ἐγκρίτους  
 "Συγγραφεῖς τῶν Ἑλλήνων, ἐξερευνῶν  
 "αὐτοὺς κατὰ βάθος ἐπὶ τρίακοντα δύο  
 "ἔτη, δὲν ἦθελεν ἐξυφάνῃ τούτην τὴν  
 "περὶ Ἑλλήνων Ἱστορίαν του, ἥτις Περιή-  
 "γησις τοῦ Νέου Ἀναχάρσεως παρ' αὐ-  
 "τοῦ προδωνομάσθη, καὶ εἰς ὅλας τὰς



“Εὐρωπαϊκὰς Διαλέκτους μετεγλωττίσθη.”  
 Καὶ ἐν ἐνὶ λόγῳ, οἱ Νεώτεροι, ἂν δὲν  
 ἔπερναν διὰ ὁδηγούς τοὺς Προγόνους μας,  
 ἤθελαν ἴσως περιφέρωνται ματαίως μέχρι  
 τοῦ νῦν. Αὐτὰ δὲν εἶναι Λόγια ἐνθου-  
 διασμένου διὰ τὸ φιλογενὲς Γραικοῦ, εἶναι  
 δὲ φιλαλήθους Γερμανοῦ, ὅστις ἐμετά-  
 φρασε τὸν Νέον Ἀναχάρσιν ἀπὸ τοῦ Γαλ-  
 λικοῦ εἰς τὸ Γερμανικόν.

Ἄν λοιπὸν καὶ ἡμεῖς θέλωμεν νὰ με-  
 θεξώμεν τῆς γνώσεως τῶν λαμπρῶν κα-  
 τορθωμάτων ὅπου ἔκαμαν οἱ θαυμαστοὶ  
 ἐκεῖνοι Προπάτορες ἡμῶν, ἂν ἐπιθυμῶ-  
 μεν νὰ μάθωμεν τὴν πρόοδον καὶ αὐξη-  
 σὶν των εἰς τὰς Τέχνας καὶ Ἐπιστήμας  
 καὶ εἰς κάθε ἄλλο εἶδος μαθήσεως, ἂν  
 ἔχωμεν περιέργειαν νὰ γνωρίσωμεν πόθεν  
 καταγόμεθα, καὶ ὁποίους θαυμαστοὺς  
 καὶ μεγάλους ἄνδρας, εἰ καὶ προγόνους  
 ἡμῶν, φεῦ, ἡμεῖς δὲν γνωρίζομεν, εἰς  
 καιρὸν ὅπου οἱ Ἀλλογενεῖς θαυμάζουσιν  
 αὐτοὺς, καὶ ὡς πατέρας παντοιαδούν μα-  
 θήσεως δέβονται, ἅς συνδράμωμεν ἅπαν-  
 τες προθύμως εἰς τὴν ἐκδοσιν τοῦ θαυ-  
 μαδίου τούτου συγγράμματος τοῦ Νέου  
 Ἀναχάρσεως.

Ἡμεῖς οὖν οἱ ὑπογεγραμμένοι θέλομεν  
 ἐκτελέσει προθύμως τὴν μετάφρασιν τοῦ  
 Βιβλίου μὲ τὴν κατὰ τὸ δυνατόν ἡμῖν  
 καλὴν φράσιν τῆς νῦν καθ’ ἡμᾶς ὁμιλίας,  
 καὶ ἐκδόντες τοῦτο εἰς τύπον, θέλομεν  
 τὸ καλλωπίσει μὲ τοὺς Γεωγραφικοὺς Πί-  
 νακας μὲ ἀπλᾶς Ῥωμαϊκὰς λέξεις ἐγκε-



χαραγμένους εἰς ἐδικάμας γράμματα, προστιθέντες ὅτι ἄλλο χρήσιμον καὶ ἀρμόδιον εἰς τὴν Ἱστορίαν.

Ὅλον τὸ σύγγραμμα θέλει γένει εἰς Τόμους δώδεκα κατὰ μίμησιν τῆς Ἱταλικῆς ἐκδόσεως. Ἡ τιμὴ ὅλου τοῦ Συγγράμματος εἶναι φιορίνια δεκαέξη τῆς Βιέννης διὰ τὴν προσθήκην τῶν γεωγραφικῶν πινάκων. Ὁ φιλογενὴς ὤν Συνδρομητὴς πρέπει νὰ πληρώσῃ εἰς κάθε Τόμον φιορίνι ἓνα καὶ Καραντάνια εἴκοσι τῆς Βιέννης, καὶ τοῦτο χωρὶς καμμίαν πρόδοσιν, ἀλλ' εὐθὺς ὅπου θέλει τῷ παραδοθῇ ὁ Τόμος τυπωμένος καὶ δεμένος.

Ἐρρῶμένοι καὶ εὐδαίμονες διαβιώοιτε Ἑλλήνων Παῖδες.

Τῆς ὑμετέρας ἀγάπης ἐξηρητημένοι

Ἰωάννης Μαρμαροτούρης.

Δημήτριος Βενιέρης.

Σπυρίδων Πρεβέτος.

Ἐν Τριεστίῳ, τῇ πρώτῃ Ὀκτωβρίου, 1799.

## THE LORD'S PRAYER IN ROMAIC.

Ω ΠΑΤΕΡΑ ΜΑΣ ὁ ποῦ εἶσαι εἰς τοὺς οὐρανοὺς, ἃς ἀγιασθῇ τὸ ὄνομά σου. Ἄς ἔλθῃ ἡ βασιλεία σου. Ἄς γίνῃ τὸ θέλημά σου, καθὼς εἰς τὸν οὐρανὸν, ἔτζη καὶ εἰς τὴν γῆν. Τὸ ψωμίμας τὸ καθη-



μερινόν, δός μας τὸ σήμερον. Καὶ συγ-  
χώρηδε μας τὰ χρέη μας, καθὼς καὶ  
ἡμεῖς συγχωροῦμεν τοὺς κρεοφειλέτας μας.  
Καὶ μὴν μάς φέρεις εἰς πειρασμόν, ἀλλὰ  
ἐλευθέρωδέ μας ἀπὸ τὸν πονηρόν. Ὅτι  
ἐδικήσου εἶναι ἡ βασιλεία δὲ ἡ δύναμις  
καὶ ἡ δόξα εἰς τοὺς αἰῶνας. Ἀμήν.

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### IN GREEK.

ΠΑΤΕΡ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς,  
ἀγιασθήτω τὸ ὄνομά σου. Ἐλθέτω ἡ βα-  
σιλεία σου· γενηθήτω τὸ θέλημά σου, ὡς  
ἐν οὐρανῷ, καὶ ἐπὶ τῆς γῆς. Τὸν ἄρτον  
ἡμῶν τὸν ἐπιούσιον δός ἡμῖν σήμερον.  
Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς  
καὶ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν.  
Καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν,  
ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ. Ὅτι  
σοῦ ἐστὶν ἡ βασιλεία, καὶ ἡ δύναμις, καὶ  
ἡ δόξα, εἰς τοὺς αἰῶνας. Ἀμήν.

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# CHILDE HAROLD'S PILGRIMAGE.

## CANTO III.

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"Afin que cette application vous forçât de penser à autre chose ; il n'y a en vérité de remède que celui-là et le temps."

*Lettre du Roi de Prusse à D'Alembert, Sept. 7, 1776.*

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### I.

Is thy face like thy mother's, my fair child!  
Ada! sole daughter of my house and heart?  
When last I saw thy young blue eyes they smiled,  
And then we parted,—not as now we part,  
But with a hope.—

Awaking with a start,  
The waters heave around me; and on high  
The winds lift up their voices: I depart,  
Whither I know not; but the hour's gone by,  
When Albion's lessening shores could grieve or  
glad mine eye.

### II.

Once more upon the waters! yet once more!  
And the waves bound beneath me as a steed  
That knows his rider. Welcome, to their roar!  
Swift be their guidance, wheresoe'er it lead!  
Though the strain'd mast should quiver as a reed,  
And the rent canvas fluttering strew the gale,  
Still must I on; for I am as a weed,  
Flung from the rock, on Ocean's foam, to sail  
Where'er the surge may sweep, the tempest's breath  
prevail.



## III.

In my youth's summer I did sing of One,  
The wandering outlaw of his own dark mind;  
Again I seize the theme then but begun,  
And bear it with me, as the rushing wind  
Bears the cloud onwards: in that Tale I find  
The furrows of long thought, and dried-up tears,  
Which, ebbing, leave a steril track behind,  
O'er which all heavily the journeying years  
Plod the last sands of life, where not a flower  
appears.

## IV.

Since my young days of passion—joy, or pain,  
Perchance my heart and harp have lost a string,  
And both may jar: it may be, that in vain  
I would essay as I have sung to sing.  
Yet, though a dreary strain, to this I cling,  
So that it wean me from the weary dream  
Of selfish grief or gladness—so it fling  
Forgetfulness around me—it shall seem  
To me, though to none else, a not ungrateful theme.

## V.

He, who grown aged in this world of woe,  
In deeds, not years, piercing the depths of life,  
So that no wonder waits him; nor below  
Can love, or sorrow, fame, ambition, strife,  
Cut to his heart again with the keen knife  
Of silent, sharp endurance: he can tell  
Why thought seeks refuge in lone caves, yet rife  
With airy images, and shapes which dwell  
Still unimpair'd, though old, in the soul's haunted  
cell.

## VI.

'Tis to create, and in creating live  
A being more intense, that we endow  
With form our fancy, gaining as we give  
The life we image, even as I do now.  
What am I? Nothing: but not so art thou.  
Soul of my thought! with whom I traverse earth,  
Invisible but gazing, as I glow



Mix'd with thy spirit, blended with thy birth,  
And feeling still with thee in my crush'd feelings'  
darth.

## VII.

Yet must I think less wildly:—I *have* thought  
Too long and darkly, till my brain became,  
In its own eddy boiling and o'erwrought,  
A whirling gulf of phantasy and flame:  
And thus, untaught in youth my heart to tame,  
My springs of life were poison'd. 'Tis too late!  
Yet am I changed; though still enough the same  
In strenght to bear what time can not abate,  
And feed on bitter fruits without accusing Fate.

## VIII.

Something too much of this:—but now 'tis past,  
And the spell closes with its silent seal.  
Long absent HAROLD re-appears at last;  
He of the breast which fain no more would feel,  
Wrung with the wounds which kill not, but  
ne'er heal:  
Yet Time, who changes all, had alter'd him  
In soul and aspect as in age: years steal  
Fire from the mind as vigour from the limb;  
And life's enchanted cup but sparkles near the brim.

## IX.

His had been quaff'd too quickly, and he found  
The dregs were wormwood; but he fill'd again,  
And from a purer fount, on holier ground,  
And deem'd its spring perpetual; but in vain!  
Still round him clung invisibly a chain  
Which gall'd for ever, fettering though unseen,  
And heavy though it clank'd not; worn with  
pain,  
Which pined although it spoke not, and grew  
keen,  
Entering with every step, he took, through many  
a scene.

## X.

Secure in guarded coldness, he had mix'd  
Again in fancied safety with his kind,



And deem'd his spirit now so firmly fix'd  
 And sheath'd with an invulnerable mind,  
 That, if no joy, no sorrow lurk'd behind;  
 And he, as one, might midst the many stand  
 Unheeded, searching through the crowd to find  
 Fit speculation; such as in strange land  
 He found in wonder-works of God and Nature's  
 hand.

## XI.

But who can view the ripen'd rose, nor seek  
 To wear it? who can curiously behold  
 The smoothness and the sheen of beauty's cheek,  
 Nor feel the heart can never all grow old?  
 Who can contemplate Fame through clouds unfold  
 The star which rises o'er her steep, nor climb?  
 Harold, once more within the vortex, roll'd  
 On with the giddy circle, chasing Time,  
 Yet with a nobler aim than in his youth's fond  
 prime.

## XII.

But soon he knew himself the most unfit  
 Of men to herd with Man; with whom he held  
 Little in common; untaught to submit  
 His thoughts to others, though his soul was  
 quell'd  
 In youth by his own thoughts; still uncompell'd,  
 He would not yield dominion of his mind  
 To spirits against whom his own rebell'd;  
 Proud though in desolation; which could find  
 A life within itself, to breathe without mankind.

## XIII.

Where rose the mountains, there to him were  
 friends;  
 Where roll'd the ocean, thereon was his home;  
 Where a blue sky, and glowing clime, extends,  
 He had the passion and the power to roam;  
 The desert, forest, cavern, breaker's foam,  
 Were unto him companionship; they spake  
 A mutual language, clearer than the tome  
 Of his land's tongue, which he would oft forsake  
 For Nature's pages glass'd by sunbeams on the lake



## XIV.

Like the Chaldean, he could watch the stars,  
Till he had peopled them with beings bright  
As their own beams; and earth, and earth-born  
jars,  
And human frailties, were forgotten quite:  
Could he have kept his spirit to that flight  
He had been happy; but this clay will sink  
Its spark immortal, envying it the light  
To which it mounts, as if to break the link  
That keeps us from yon heaven which woos us  
to its brink.

## XV.

But in Man's dwellings he became a thing  
Restless and worn, and stern and wearisome,  
Droop'd as a wild-born falcon with clipt wing,  
To whom the boundless air alone were home:  
Then came his fit again, which to o'ercome,  
As eagerly the barr'd-up bird will beat  
His breast and beak against his wiry dome  
Till the blood tinge his plumage, so the heat  
Of his impeded soul would through his bosom eat.

## XVI.

Self-exiled Harold wanders forth again,  
With nought of hope left, but with less of gloom;  
The very knowledge that he lived in vain,  
That all was over on this side the tomb,  
Had made Despair a smilingness assume,  
Which, though 'twere wild, — as on the plunder'd wreck  
When mariners would madly meet their doom  
With draughts intemperate on the sinking deck,—  
Did yet inspire a cheer, which he forbore to check.

## XVII.

Stop!—for thy tread is on an Empire's dust!  
An Earthquake's spoil is sepulchred below!  
Is the spot mark'd with no colossal bust?  
Nor column trophied for triumphal show?  
None; but the moral's truth tells simpler so,  
As the ground was before, thus let it be;



How that red rain hath made the harvest grow!  
 And is this all the world has gain'd by thee,  
 Thou first and last of fields! king-making Victory?

## XVIII.

And Harold stands upon this place of skulls,  
 The grave of France, the deadly Waterloo;  
 How in an hour the power which gave annals  
 Its gifts, transferring fame as fleeting too!  
 In "pride of place," <sup>1)</sup> here last the eagle flew,  
 Then tore with bloody talon the rent plain,  
 Pierced by the shaft of banded nations through;  
 Ambition's life and labours all were vain;  
 He wears the shatter'd links of the world's broken  
 chain.

## XIX.

Fit retribution! Gaul may champ the bit  
 And foam in fetters; — but is Earth more free?  
 Did nations combat to make *One* submit;  
 Or league to teach all kings true sovereignty?  
 What! shall reviving Thralldom again be  
 The patch'd-up idol of enlighten'd days?  
 Shall we, who struck the Lion down, shall we  
 Pay the Wolf homage? proffering lowly gaze  
 And servile knees to thrones? No; *prove* before  
 ye praise!

## XX.

If not, o'er one fallen despot boast no more!  
 In vain fair cheeks were furrow'd with hot tears  
 For Europe's flowers long rooted up before  
 The trampler of her vineyards; in vain years  
 Of death, depopulation, bondage, fears,  
 Have all been borne, and broken by the accord  
 Of roused-up millions: all that most endears  
 Glory, is when the myrtle wreathes a sword  
 Such as Harmodius <sup>2)</sup> drew on Athens' tyrant lord.

## XXI.

There was a sound of revelry by night,  
 And Belgium's capital had gather'd then  
 Her Beauty and her Chivalry, and bright  
 The lamps shone o'er fair women and brave men;



A thousand hearts beat happily; and when  
 Music arose with its voluptuous swell,  
 Soft eyes look'd love to eyes which spake again,  
 And all went merry as a marriage-bell; <sup>3)</sup>  
 But hush! hark! a deep sound strikes like a rising  
 knell!

## XXII.

Did ye not hear it? — No; 'twas but the wind,  
 Or the car rattling o'er the stony street;  
 On with the dance! let joy be unconfined;  
 No sleep till morn, when Youth and Pleasure  
 meet  
 To chase the glowing Hours with flying feet —  
 But, hark! — that heavy sound breaks in once  
 more,  
 As if the clouds its echo would repeat;  
 And nearer, clearer, deadlier than before!  
 Arm! Arm! it is—it is—the cannon's opening roar!

## XXIII.

Within a window'd niche of that high hall  
 Sate Brunswick's fated chieftain; he did hear  
 That sound the first amidst the festival,  
 And caught its tone with Death's prophetic ear;  
 And when they smiled because he deem'd it near,  
 His heart more truly knew that peal too well  
 Which stretch'd his father on a bloody bier,  
 And roused the vengeance blood alone could  
 quell:  
 He rush'd into the field, and, foremost fighting, fell.

## XXIV.

Ah! then and there was hurrying to and fro,  
 And gathering tears, and tremblings of distress,  
 And cheeks all pale, which but an hour ago  
 Blush'd at the praise of their own loveliness;  
 And there were sudden partings, such as press  
 The life from out young hearts, and choking  
 sighs  
 Which ne'er might be repeated; who could guess  
 If ever more should meet those mutual eyes,  
 Since upon night so sweet such awful morn could  
 rise?



## XXV.

And there was mounting in hot haste: the steed,  
 The mustering squadron, and the clattering car,  
 Went pouring forward with impetuous speed,  
 And swiftly forming in the ranks of war;  
 And the deep thunder peal on peal afar;  
 And near, the beat of the alarming drum  
 Roused up the soldier ere the morning star;  
 While throng'd the citizens with terror dumb,  
 Or whispering, with white lips — "The foe! They  
 come! they come!"

## XXVI.

And wild and high the "Cameron's gathering"  
 rose!  
 The war-note of Lochiel, which Albyn's hills  
 Have heard, and heard, too, have her Saxon  
 foes: —  
 How in the noon of night that pibroch thrills,  
 Savage and shrill! But with the breath which fills  
 Their mountain-pipe, so fill the mountaineers  
 With the fierce native daring which instils  
 The stirring memory of a thousand years,  
 And <sup>4</sup>) Evan's, <sup>5</sup>) Donald's fame rings in each clans-  
 man's ears!

## XXVII.

And Ardennes <sup>6</sup>) waves above them her green  
 leaves,  
 Dewy with nature's tear-drops, as they pass,  
 Grieving, if aught inanimate e'er grieves,  
 Over the unreturning brave, — alas!  
 Ere evening to be trodden like the grass  
 Which now beneath them, but above shall grow  
 In its next verdure, when this fiery mass  
 Of living valour, rolling on the foe  
 And burning with high hope, shall moulder cold  
 and low.

## XXVIII.

Last noon beheld them full of lusty life,  
 Last eve in Beauty's circle proudly gay,  
 The midnight brought the signal-sound of strife,



The morn the marshalling in arms, — the day  
 Battle's magnificently-stern array!  
 The thunder-clouds close o'er it, which when rent  
 The earth is cover'd thick with other clay,  
 Which her own clay shall cover, heap'd and pent,  
 Rider and horse, — friend, foe, — in one red burial  
 blent!

## XXIX.

Their praise is hymn'd by loftier harps than mine;  
 Yet one I would select from that proud throng,  
 Partly because they blend me with his line,  
 And partly that I did his sire some wrong,  
 And partly that bright names will hallow song;  
 And his was of the bravest, and when shower'd  
 The death-bolts deadliest the thinn'd files along,  
 Even where the thickest of war's tempest lower'd,  
 They reach'd no nobler breast than thine, young,  
 gallant Howard!

## XXX.

There have been tears and breaking hearts for  
 thee,  
 And mine were nothing, had I such to give;  
 But when I stood beneath the fresh green tree,  
 Which living waves where thou didst cease to live,  
 And saw around me the wide field revive  
 With fruits and fertile promise, and the Spring  
 Come forth her work of gladness to contrive,  
 With all her reckless birds upon the wing,  
 I turn'd from all she brought to those she could  
 not bring. 7)

## XXXI.

I turn'd to thee, to thousands, of whom each  
 And one as all a ghastly gap did make  
 In his own kind and kindred, whom to teach  
 Forgetfulness were mercy for their sake;  
 The Archangel's trump, not Glory's, must awake  
 Those whom they thirst for; though the sound  
 of Fame  
 May for a moment soothe, it cannot slake  
 The fever of vain longing, and the name  
 So honour'd but assumes a stronger, bitterer claim.



## XXXII.

They mourn, but smile at length; and, smiling,  
mourn:

The tree will wither long before it fall;

The hull drives on, though mast and sail be torn,

The roof-tree sinks, but moulders on the hall

In massy hoariness; the ruin'd wall

Stands when its wind-worn battlements are gone;

The bars survive the captive they enthrall;

The day drags through tho' storms keep out the  
sun;

And thus the heart will break, yet brokenly live on:

## XXXIII.

Even as a broken mirror, which the glass

In every fragment multiplies; and makes

A thousand images of one that was,

The same, and still the more, the more it breaks;

And thus the heart will do which not forsakes,

Living in shatter'd guise, and still, and cold,

And bloodless, with its sleepless sorrow aches,

Yet withers on till all without is old,

Showing no visible sign, for such things are untold.

## XXXIV.

There is a very life in our despair,

Vitality of poison, — a quick root

Which feeds these deadly branches; for it were

As nothing did we die; but Life will suit

Itself to Sorrow's most detested fruit,

Like to the apples on the<sup>8</sup>) Dead Sea's shore,

All ashes to the taste: Did man compute

Existence by enjoyment, and count o'er

Such hours 'gainst years of life, — say, would he  
name threescore?

## XXXV.

The Psalmist number'd out the years of man:

They are enough; and if thy tale be *true*,

Thou, who didst grudge him even that fleeting  
span,

More than enough, thou fatal Waterloo!

Millions of tongues record thee, and anew



Their children's lips shall echo them, and say—  
 "Here, where the sword united nations drew,  
 "Our countrymen were warring on that day!"  
 And this is much, and all which will not pass away.

## XXXVI.

There sunk the greatest, nor the worst of men,  
 Whose spirit antithetically mixt  
 One moment of the mightiest, and again  
 On little objects with like firmness fixt,  
 Extreme in all things! hadst thou been betwixt,  
 Thy throne had still been thine, or never been;  
 For daring made thy rise as fall: thou seek'st  
 Even now to re-assume the imperial mien,  
 And shake again the world, the Thunderer of the  
 scene!

## XXXVII.

Conqueror and captive of the earth art thou!  
 She trembles at thee still, and thy wild name  
 Was ne'er more bruited in men's minds than now  
 That thou art nothing, save the jest of Fame,  
 Who woo'd thee once, thy vassal, and became  
 The flatterer of thy fierceness, till thou wert  
 A god unto thyself; nor less the same  
 To the astounded kingdoms all inert,  
 Who deem'd thee for a time whate'er thou didst  
 assert.

## XXXVIII.

Oh, more or less than man—in high or low,  
 Battling with nations, flying from the field;  
 Now making monarchs' necks thy footstool, now  
 More than thy meanest soldier taught to yield;  
 An empire thou couldst crush, command, rebuild,  
 But govern not thy pettiest passion, nor,  
 However deeply in men's spirits skill'd,  
 Look through thine own, nor curb the lust of war,  
 Nor learn that tempted Fate will leave the loftiest  
 star.

## XXXIX.

Yet well thy soul hath brook'd the turning tide  
 With that untaught innate philosophy,



Which, be it wisdom, coldness, or deep pride,  
Is gall and wormwood to an enemy.

When the whole host of hatred stood hard by,  
To watch and mock thee shrinking, thou hast  
smiled

With a sedate and all en-during eye;—

When Fortune fled her spoil'd and favourite child,  
He stood unbow'd beneath the ills upon him piled.

## XL.

Sager than in thy fortunes; for in them  
Ambition steel'd thee on too far to show  
That just habitual scorn which could contemn  
Men and their thoughts; 'twas wise to feel, not so  
To wear it ever on thy lip and brow,  
And spurn the instruments thou wert to use  
Till they were turn'd unto thine overthrow:  
'Tis but a worthless world to win or lose;  
So hath it proved to thee, and all such lot who  
choose.

## XLI.

If, like a tower upon a headlong rock,  
Thou hadst been made to stand or fall alone,  
Such scorn of man had help'd to brave the shock;  
But men's thoughts were the steps which paved  
thy throne,  
*Their* admiration thy best weapon shone;  
The part of Philip's son was thine, not then  
(Unless aside thy purple had been thrown)  
Like stern Diogenes to mock at men;  
For sceptred cynics earth were far too wide a  
den.<sup>9)</sup>

## XLII.

But quiet to quick bosoms is a hell,  
And *there* hath been thy bane; there is a fire  
And motion of the soul which will not dwell  
In its own narrow being, but aspire  
Beyond the fitting medium of desire;  
And, but once kindled, quenchless evermore,  
Preys upon high adventure, nor can tire  
Of aught but rest; a fever at the core,  
Fatal to him who bears, to all who ever bore.



## XLIII.

This makes the madmen who have made men mad  
 By their contagion; Conquerors and Kings,  
 Founders of sects and systems, to whom add  
 Sophists, Bards, Statesmen, all unquiet things  
 Which stir too strongly the soul's secret springs,  
 And are themselves the fools to those they fool;  
 Envied, yet how unenviable! what stings  
 Are theirs! One breast laid open were a school  
 Which would unteach mankind the lust to shine  
 or rule:

## XLIV.

Their breath is agitation, and their life  
 A storm whereon they ride, to sink at last,  
 And yet so nursed and bigoted to strife,  
 That should their days, surviving perils past,  
 Melt to calm twilight, they feel overcast  
 With sorrow and supineness, and so die;  
 Even as a flame unfed, which runs to waste  
 With its own flickering, or a sword laid by  
 Which eats into itself, and rusts ingloriously.

## XLV.

He who ascends to mountain-tops, shall find  
 The loftiest peaks most wrapt in clouds and snow;  
 He who surpasses or subdues mankind,  
 Must look down on the hate of those below.  
 Though high *above* the sun of glory glow,  
 And far *beneath* the earth and ocean spread,  
 Round him are icy rocks, and loudly blow  
 Contending tempests on his naked head,  
 And thus reward the toils which to those summits led.

## XLVI.

Away with these! true Wisdom's world will be  
 Within its own creation, or in thine,  
 Maternal nature! for who teems like thee,  
 Thus on the banks of thy majestic Rhine?  
 There Harold gazes on a work divine,  
 A blending of all beauties; streams and dells,  
 Fruit, foliage, crag, wood, cornfield, mountain,  
 vine,



And chiefless castles breathing etern farewells  
From gray but leafy walls, where Ruin greenly  
dwells.

## XLVII.

And there they stand, as stands a lofty mind,  
Worn, but unstooping to the baser crowd,  
All tenantless, save to the cranny wind,  
Or holding dark communion with the cloud.  
There was a day when they were young and proud,  
Banners on high, and battles pass'd below;  
But they who fought are in a bloody shroud,  
And those which waved are shredless dust ere now,  
And the bleak battlements shall bear no future blow.

## XLVIII.

Beneath these battlements, within those walls,  
Power dwelt amidst her passions; in proud state  
Each robber chief upheld his armed halls,  
Doing his evil will, nor less elate  
Than mightier heroes of a longer date.  
What want these outlaws <sup>10)</sup> conquerors should  
have?  
But History's purchased page to call them great?  
A wider space, an ornamented grave?  
Their hopes were not less warm, their souls were  
full as brave.

## XLIX.

In their baronial feuds and single fields,  
What deeds of prowess unrecorded died!  
And Love, which lent a blazon to their shields,  
With emblems well devised by amorous pride,  
Through all the mail of iron hearts would glide;  
But still their flame was fierceness, and drew on  
Keen contest and destruction near allied,  
And many a tower for some fair mischief won,  
Saw the discolour'd Rhine beneath its ruin run.

## L.

But thou, exulting and abounding river!  
Making thy waves a blessing as they flow  
Through banks whose beauty would endure for  
ever



Could man but leave thy bright creation so,  
 Nor its fair promise from the surface mow  
 With the sharp scythe of conflict, — then to see  
 Thy valley of sweet waters, were to know  
 Earth paved like Heaven; and to seem such to me  
 Even now what wants thy stream? — that it  
 should Lethe be.

## LI.

A thousand battles have assail'd thy banks,  
 But these and half their fame have pass'd away,  
 And Slaughter heap'd on high his weltering ranks;  
 Their very graves are gone, and what are they?  
 Thy tide was'hd down the blood of yesterday,  
 And all was stainless, and on thy clear stream  
 Glass'd with its dancing light the sunny ray;  
 But o'er the blaken'd memory's blighting dream  
 Thy waves would vainly roll, all sweeping as they  
 seem.

## LII.

Thus Harold inly said, and pass'd along,  
 Yet not insensibly to all which here  
 Awoke the jocund birds to early song  
 In glens which might have made even exile dear:  
 Though on his brow were graven lines austere,  
 And tranquil sternness which had ta'en the place  
 Of feelings fierier far but less severe,  
 Joy was not always absent from his face,  
 But o'er it in such scenes would steal with tran-  
 sient trace.

## LIII.

Nor was all love shut from him, though his days  
 Of passion had consumed themselves to dust.  
 It is in vain that we would coldly gaze  
 On such as smile upon us; the heart must  
 Leap kindly back to kindness, though disgust  
 Hath wean'd it from all worldlings: thus he felt,  
 For there was soft remembrance, and sweet  
 trust  
 In one fond breast, to which his own would  
 melt,  
 And in its tenderer hour on that his bosom dwelt.



## LIV.

And he had learn'd to love, — I know not why,  
 For this in such as him seems strange of mood, —  
 The helpless looks of blooming infancy,  
 Even in its earliest nurture; what subdued,  
 To change like this, a mind so far imbued  
 With scorn of man, it little boots to know;  
 But thus it was; and though in solitude  
 Small power the nipp'd affections have to grow,  
 In him this glow'd when all beside had ceased to glow.

## LV.

And there was one soft breast, as hath been said,  
 Which unto his was bound by stronger ties  
 Than the church links withal; and, though unwed,  
*That* love was pure, and, far above disguise,  
 Had stood the test of mortal enmities  
 Still undivided, and cemented more  
 By peril, dreaded most in female eyes;  
 But this was firm, and from a foreign shore  
 Well to that heart might his these absent greetings  
 pour!

## 1.

The castled crag of Drachenfels <sup>11)</sup>  
 Frowns o'er the wide and winding Rhine,  
 Whose breast of waters broadly swells  
 Between the banks which bear the vine,  
 And hills all rich with blossom'd trees,  
 And fields which promise corn and wine,  
 And scatter'd cities crowning these,  
 Whose far white walls along them shine,  
 Have strew'd a scene, which I should see  
 With double joy wert *thou* with me.

## 2.

And peasant girls, with deep blue eyes,  
 And hands which offer early flowers,  
 Walk smiling o'er this paradise;  
 Above, the frequent feudal towers  
 Through green leaves lift their walls of gray,  
 And many a rock which steeply lowers,  
 And noble arch in proud decay,



Look o'er this vale of vintage-bowers;  
But one thing want these banks of Rhine, —  
Thy gentle hand to clasp in mine!

## 3.

I send the lilies given to me;  
Though long before thy hand they touch,  
I know that they must wither'd be,  
But yet reject them not as such;  
For I have cherish'd them as dear,  
Because they yet may meet thine eye,  
And guide thy soul to mine even here,  
When thou behold'st them drooping nigh,  
And know'st them gather'd by the Rhine,  
And offer'd from my heart to thine!

## 4.

The river nobly foams and flows,  
The charm of this enchanted ground,  
And all its thousand turns disclose  
Some fresher beauty varying round:  
The haughtiest breast its wish might bound  
Through life to dwell delighted here;  
Nor could on earth a spot be found  
To nature and to me so dear,  
Could thy dear eyes in following mine  
Still sweeten more these banks of Rhine!

## LVI.

By Coblentz, on a rise of gentle ground,  
There is a small and simple pyramid,  
Crowning the summit of the verdant mound;  
Beneath its base are heroes' ashes hid,  
Our enemy's — but let not that forbid  
Honour to Marceau! o'er whose early tomb  
Tears, big tears, gush'd from the rough soldier's lid,  
Lamenting and yet envying such a doom,  
Falling for France, whose rights he battled to resume.

## LVII.

Brief, brave, and glorious was his young career, —  
His mourners were two hosts, his friends and foes;  
And fitly may the stranger lingering here  
Pray for his gallant spirit's bright repose;



For he was Freedom's champion, one of those,  
 The few in number, who had not o'erstept  
 The charter to chastise which she bestows  
 On such as wield her weapons; he had kept  
 The whiteness of his soul, and thus men o'er him  
 wept <sup>12</sup>).

## LVIII.

Here Ehrenbreitstein <sup>13</sup>), with her shatter'd wall  
 Black with the miner's blast, upon her height  
 Yet shows of what she was, when shell and ball  
 Rebouncing idly on her strength did light;  
 A tower of victory! from whence the flight  
 Of baffled foes was watch'd along the plain:  
 But peace destroy'd what War could never blight,  
 And laid those proud roofs bare to Summers rain—  
 On which the iron shower for years had pour'd in  
 vain.

## LIX.

Adieu to thee, fair Rhine! How long delighted  
 The stranger fain would linger on his way!  
 Thine is a scene alike where souls united  
 Or lonely Contemplation thus might stray;  
 And could the ceaseless vultures cease to prey  
 On self-condemning bosoms, it were here,  
 Where Nature, nor too sombre nor too gay,  
 Wild but not rude, awful yet not austere,  
 Is to the mellow Earth as Autumn to the year.

## LX.

Adieu to thee again! a vain adieu!  
 There can be no farewell to scene like thine;  
 The mind is colour'd by thy every hue;  
 And if reluctantly the eyes resign  
 Their cherish'd gaze upon thee, lovely Rhine!  
 'Tis with the thankful glance of parting praise;  
 More mighty spots may rise — more glaring shine,  
 But none unite in one attaching maze  
 The brilliant, fair, and soft, — the glories of old days,

## LXI.

The negligently grand, the fruitful bloom  
 Of coming ripeness, the white city's sheen,



The rolling stream, the precipice's gloom,  
 The forest's growth, and Gothic walls between,  
 The wild rocks shaped as they had turrets been  
 In mockery of man's art; and these withal  
 A race of faces happy as the scene,  
 Whose fertile bounties here extend to all,  
 Still springing o'er thy banks, though Empires  
     near them fall.

## LXII.

But these recede. Above me are the Alps,  
 The palaces of Nature, whose vast walls  
 Have pinnacled in clouds their snowy scalps,  
 And throned Eternity in icy halls  
 Of cold sublimity, where forms and falls  
 The avalanche — the thunderbolt of snow!  
 All that expands the spirit, yet appals,  
 Gather around these summits, as to show  
 How Earth may pierce to Heaven, yet leave vain  
     man below.

## LXIII.

But ere these matchless heights I dare to scan,  
 There is a spot should not be pass'd in vain,—  
 Morat! the proud, the patriot field! where man  
 May gaze on ghastly trophies of the slain,  
 Nor blush for those who conquer'd on that plan;  
 Here Burgundy bequeath'd his tombless host,  
 A bony heap, through ages to remain,  
 Themselves their monument; — the Stygian coast  
 Unsepulchred they roam'd, and shriek'd each  
     wandering ghost <sup>14</sup>).

## LXIV.

While Waterloo with Cannae's carnage vies,  
 Morat and Marathon twin names shall stand;  
 They were true Glory's stainless victories,  
 Won by the unambitious heart and hand  
 Of a proud, brotherly, and civic band,  
 All unbought champions in no princely cause  
 Of vice-entail'd Corruption; they no land  
 Doom'd to bewail the blasphemy of laws  
 Making kings' rights divine, by some Draconic  
     clause.



## LXV.

By a lone wall a lonelier column rears  
 A gray and grief-worn aspect of old days,  
 'Tis the last remnant of the wreck of years,  
 And looks as with the wild-bewilder'd gaze  
 Of one to stone converted by amaze,  
 Yet still with consciousness, and there it stands  
 Making a marvel that it not decays,  
 When the coeval pride of human hands,  
 Levell'd <sup>15)</sup> Aventicum, hath strew'd her subject  
 lands.

## LXVI.

And there — oh! sweet and sacred be the name! —  
 Julia — the daughter, the devoted — gave  
 Her youth to Heaven; her heart, beneath a claim  
 Nearest to Heaven's, broke o'er a father's grave.  
 Justice is sworn 'gainst tears, and hers would  
 crave  
 The life she lived in; but the judge was just,  
 And then she died on him she could not save.  
 Their tomb was simple, and without a bust,  
 And held within their urn one mind, one heart,  
 one dust <sup>16)</sup>.

## LXVII.

But these are deeds which should not pass away,  
 And names that must not wither, though the  
 earth  
 Forgets her empires with a just decay,  
 The enslavers and the enslaved, their death and  
 birth;  
 The high, the mountain-majesty of worth  
 Should be, and shall, survivor of its woe,  
 And from its immortality look forth  
 In the sun's face, like yonder Alpine snow <sup>17)</sup>,  
 Imperishably pure beyond all things below.

## LXVIII.

Lake Lemman woos me with its crystal face,  
 The mirror where the stars and mountains view  
 The stillness of their aspect in each trace  
 Its clear depth yields of their far height and hue:



There is too much of man here, to look through  
 With a fit mind the might which I behold;  
 But soon in me shall Loneliness renew  
 Thoughts hid, but not less cherish'd than of  
     old,  
 Ere mingling with the herd had penn'd me in their  
     fold.

## LXIX.

To fly from, need not be to hate, mankind;  
 All are not fit with them to stir and toil,  
 Nor is it discontent to keep the mind  
 Deep in its fountain, lest it overboil  
 In the hot throng, where we become the spoil  
 Of our infection, till too late and long  
 We may deplore and struggle with the coil,  
 In wretched interchange of wrong for wrong  
 Midst a contentious world, striving where none  
     are strong.

## LXX.

There, in a moment, we may plunge our years  
 In fatal penitence, and in the blight  
 Of our own soul turn all our blood to tears,  
 And colour things to come with hues of Night;  
 The race of life becomes a hopeless flight  
 To those that walk in darkness: on the sea,  
 The boldest steer but where their ports invite,  
 But there are wanderers o'er Eternity  
 Whose bark drives on and on, and anchor'd ne'er  
     shall be.

## LXXI.

Is it not better, then, to be alone,  
 And love Earth only for its earthly sake?  
 By the blue rushing of the arrowy Rhone <sup>18</sup>),  
 Or the pure bosom of its nursing lake,  
 Which feeds it as a mother who doth make  
 A fair but froward infant her own care,  
 Kissing its cries away as these awake; —  
 Is it not better thus our lives to wear,  
 Than join the crushing crowd, doom'd to inflict  
     or bear?



## LXXII.

I life not in myself, but I become  
 Portion of that around me; and to me  
 High mountains are a feeling, but the hum  
 Of human cities torture: I can see  
 Nothing to loathe in nature, save to be  
 A link reluctant in a fleshly chain,  
 Class'd among creatures, when the soul can flee,  
 And with the sky, the peak, the heaving plain  
 Of ocean, or the stars, mingle, and not in vain.

## LXXIII.

And thus I am absorb'd, and this is life:  
 I look upon the peopled desert past,  
 As on a place of agony and strife,  
 Where, for some sin, to Sorrow I was cast,  
 To act and suffer, but remount at last  
 With a fresh pinion; which I feel to spring,  
 Though young, yet waxing vigorous, as the blast  
 Which it would cope with, on delighted wing,  
 Spurning the clay-cold bonds which round our  
 being cling.

## LXXIV.

And when, at length, the mind shall be all free  
 From what it hates in this degraded form,  
 Reft of its carnal life, save what shall be  
 Existent happier in the fly and worm, —  
 When elements to elements conform,  
 And dust is as it should be, shall I not  
 Feel all I see, less dazzling, but more warm?  
 The bodiless thought? the Spirit of each spot?  
 Of which, even now, I share at times the immor-  
 tal lot?

## LXXV.

Are not the mountains, waves, and skies, a part  
 Of me and of my soul, as I of them?  
 Is not the love of these deep in my heart  
 With a pure passion? should I not condemn  
 All objects, if compared with these? and deem  
 A tide of suffering, rather than forego  
 Such feelings for the hard and worldly phlegm



Of those whose eyes are only turn'd below,  
Gazing upon the ground, with thoughts which  
dare not glow?

## LXXVI.

But this is not my theme; and I return  
To that which is immediate, and require  
Those who find contemplation in the urn,  
To look on One, whose dust was once all fire,  
A native of the land where I respire  
The clear air for a while — a passing guest,  
Where he became a being, — whose desire  
Was to be glorious; 'twas a foolish quest,  
The which to gain and keep, he sacrificed all rest.

## LXXVII.

Here the self-torturing sophist, wild Rousseau,  
The apostle of affliction, he who threw  
Enchantment over passion, and from woe  
Wrung overwhelming eloquence, first drew  
The breath which made him wretched; yet he knew  
How to make madness beautiful, and cast  
O'er erring deeds and thoughts a heavenly hue  
Of words, like sunbeams, dazzling as they past  
The eyes, which o'er them shed tears feelingly  
and fast.

## LXXVIII.

His love was passion's essence — as a tree  
On fire by lightning; with ethereal flame  
Kindled he was, and blasted; for to be  
Thus, and enamour'd, were in him the same.  
But his was not the love of living dame,  
Nor of the dead who rise upon our dreams,  
But of ideal beauty, which became  
In him existence, and o'erflowing teems  
Along his burning page, distemper'd though it seems.

## LXXIX.

*This* breathed itself to life in *Júlie*, *this*  
Invested her with all that's wild and sweet;  
*This* hallow'd, too, the memorable kiss  
Which every morn his fever'd lip would greet,  
From hers, who but with friendship his would meet;



But to that gentle touch, through brain and breast  
Flash'd the thrill'd spirit's love-devouring heat;  
In that absorbing sigh perchance more blest,  
Than vulgar minds may be with all they seek  
possest <sup>19</sup>).

## LXXX.

His life was one long war with self-sought foes,  
Or friends by him self-banish'd; for his mind  
Had grown Suspicion's sanctuary, and chose  
For its own cruel sacrifice, the kind  
'Gainst whom he raged with fury strange and  
blind.  
But he was phrensied, — wherefore, who may  
know?  
Since cause might be which skill could never find;  
But he was phrensied by disease or woe,  
To that worst pitch of all, which wears a reason-  
ing show.

## LXXXI.

For then he was inspired, and from him came,  
As from the Pythian's mystic cave of yore,  
Those oracles which set the world in flame,  
Nor ceased to burn till kingdoms were no more:  
Did he not this for France? which lay before  
Bow'd to the inborn tyranny of years?  
Broken and trembling to the yoke she bore,  
Till by the voice of him and his compeers  
Roused up to too much wrath, which follows o'er-  
grown fears?

## LXXXII.

They made themselves a fearful monument!  
The wreck of old opinions — things which grew,  
Breathed from the bird of time: the veil they  
rent,  
And what behind it lay all earth shall view.  
But good with ill they also overthrew,  
Leaving but ruins, wherewith to rebuild  
Upon the same foundation, and renew  
Dungeons and thrones, which the same hour  
re-fill'd,  
As heretofore, because ambition was self-will'd.



## LXXXIII.

But this will not endure, nor be endured!  
 Mankind have felt their strength, and made it felt.  
 They might have used it better, but, allured  
 By their new vigour, sternly have they dealt  
 On one another; pity ceased to melt  
 With her once natural charities. But they,  
 Who in oppression's darkness caved had dwelt,  
 They were not eagles, nourish'd with the day;  
 What marvel then, at times, if they mistook their  
 prey?

## LXXXIV.

What deep wounds ever closed without a scar?  
 The heart's bleed longest, and but heal to wear  
 That which disfigures it; and they who war  
 With their own hopes, and have been vanquish'd,  
 bear  
 Silence, but not submission: in his lair  
 Fix'd Passion holds his breath, until the hour  
 Which shall atone for years; none need despair:  
 It came, it cometh, and will come, — the power  
 To punish or forgive — in *one* we shall be slower.

## LXXXV.

Clear, placid Leman! thy contrasted lake,  
 With the wild world I dwelt in, is a thing  
 Which warns me, with its stillness, to forsake  
 Earth's troubled waters for a purer spring.  
 This quiet sail is as a noiseless wing  
 To waft me from distraction; once I loved  
 Torn ocean's roar, but thy soft murmuring  
 Sounds sweet as if a sister's voice reproved,  
 That I with stern delights should e'er have been  
 so moved.

## LXXXVI.

It is the hush of night, and all between  
 Thy margin and the mountains, dusk, yet clear,  
 Mellow'd and mingling, yet distinctly seen,  
 Save darken'd Jura, whose cap heights appear  
 Precipitously steep; and drawing near,  
 There breathes a living fragrance from the shore,



Of flowers yet fresh with childhood; on the ear  
 Drops the light drip of the suspended oar,  
 Or chirps the grasshopper one good-night carol more;

## LXXXVII.

He is an evening reveller, who makes  
 His life an infancy, and sings his fill;  
 At intervals, some bird from out the brakes  
 Starts into voice a moment, then is still.  
 There seems a floating whisper on the hill,  
 But that is fancy, for the starlight dew  
 All silently their tears of love instil,  
 Weeping themselves away, till they infuse  
 Deep into Nature's breast the spirit of her hues.

## LXXXVIII.

Ye stars! which are the poetry of heaven!  
 If in your bright leaves we would read the fate  
 Of men and empires, — 'tis to be forgiven,  
 That in our aspirations to be great,  
 Our destinies o'erleap their mortal state,  
 And claim a kindred with you; for ye are  
 A beauty and a mystery, and create  
 In us such love and reverence from afar,  
 That fortune, fame, power, life, have named  
 themselves a star.

## LXXXIX.

All heaven and earth are still — though not in  
 sleep,  
 But breathless, as we grow when feeling most;  
 And silent, as we stand in thoughts too deep: —  
 All heaven and earth are still: From the high host  
 Of stars, to the lull'd lake and mountain-coast,  
 All is concenter'd in a life intense,  
 Where not a beam, nor air, nor leaf is lost,  
 But hath a part of being, and a sense  
 Of that which is of all creator and defence.

## XC.

Then stirs the feeling infinite, so felt  
 In solitude, where we are *least* alone;  
 A truth, which through our being then doth melt  
 And purifies from self: it is a tone,



The soul and source of music, which makes known  
 Eternal harmony, and sheds a charm,  
 Like to the fabled Cytherea's zone,  
 Binding all things with beauty; — 't would disarm  
 The spectre Death, had he substantial power to harm.

## XCI.

Not vainly did the early Persian make  
 His altar the high places and the peak  
 Of earth - o'ergazing mountains <sup>20</sup>), and thus take  
 A fit and unwall'd temple, there to seek  
 The spirit, in whose honour shrines are weak,  
 Uprear'd of human hands. Come, and compare  
 Columns and idol-dwellings, Goth or Greek,  
 With Nature's realms of worship, earth and air,  
 Nor fix on fond abodes to circumscribe thy pray'r!

## XCII.

The sky is changed! — and such a change! Oh  
 night <sup>21</sup>),  
 And storm, and darkness, ye are wondrous strong,  
 Yet lovely in your strength, as is the light  
 Of a dark eye in woman! Far along,  
 From peak to peak, the rattling crags among  
 Leaps the live thunder! Not from one lone cloud,  
 But every mountain now had found a tongue,  
 And Jura answers, through her misty shroud,  
 Back to the joyous Alps, who call to her aloud!

## XCIII.

And this is in the night: — Most glorious night!  
 Thou wert not sent for slumber! let me be  
 As sharer in thy fierce and far delight, —  
 A portion of the tempest and of thee!  
 How the lit lake shines, a phosphoric sea,  
 And the big rain comes dancing to the earth!  
 And now again 'tis black, — and now, the glee  
 Of the loud hills shakes with its mountain-mirth,  
 As if they did rejoice o'er a young earthquake's  
 birth.

## XCIV.

Now, where the swift Rhone cleaves his way  
 between



Heights which appear as lovers who have parted  
 In hate, whose mining depths so intervene,  
 That they can meet no more, though broken-  
     hearted;  
 Tho' in their souls, which thus each other  
     thwarted,  
 Love was the very root of the fond rage  
 Which blighted their life's bloom, and then de-  
     parted:  
 Itself expired, but leaving them an age  
 Of years all winters, — war within themselves  
     to wage.

## XCV.

Now, where the quick Rhone thus hath cleft  
     his way,  
 The mightiest of the storms hath t'aen his stand:  
 For here, not one, but many, make their play,  
 And fling their thunder-bolts from hand to hand,  
 Flashing and cast around: of all the band,  
 The brightest through these parted hills hath  
     fork'd  
 His lightnings. — as if he did understand,  
 That in such gaps as desolation work'd,  
 There the hot shaft should blast whatever therein  
     lurk'd.

## XCVI.

Sky, mountains, river, winds, lake, lightnings! ye!  
 With night, and clouds, and thunder, and a soul  
 To make these felt and feeling, well may be  
 Things that have made me watchful; the far roll  
 Of your departing voices, is the knoll  
 Of what in me is sleepless, — if I rest.  
 But where of ye, oh tempests! is the goal?  
 Are ye like those within the human breast?  
 Or do ye find, at length, like eagles, some high nest?

## XCVII.

Could I embody and unbosom now  
 That which is most within me, — could I wreak  
 My thoughts upon expression, and thus throw  
 Soul, heart, mind, passions, feelings, strong  
     or weak,



All that I would have sought, and all I seek,  
 Bear, know, feel, and yet breathe — into *one* word,  
 And that one word were Lightning, I would  
     speak;  
 But as it is, I live and die unheard,  
 With a most voiceless thought, sheating it as a  
     sword.

## XCVIII.

The morn is up again, the dewy morn.  
 With breath all incense, and with cheek all bloom,  
 Laughing the clouds away with playful scorn,  
 And living as if earth contain'd no tomb, —  
 And glowing into day: we may resume  
 The march of our existence: and thus I,  
 Still on thy shores, fair Leman! may find room  
 And food for meditation, nor pass by  
 Much, that may give us pause, if ponder'd fittingly.

## XCIX.

Clarens! sweet Clarens, birth-place of deep Love!  
 Thine air is the young breath of passionate  
     thought;  
 Thy trees take root in love; the snows above  
 The very Glaciers have his colours caught,  
 And sunset into rose-hues sees them wrought<sup>22)</sup>  
 By rays which sleep there lovingly, the rocks,  
 The permanent crags, tell here of Love, who  
     sought  
 In them a refuge from the worldly shocks,  
 Which stir and sting the soul with hope that woos,  
     then mocks.

## C.

Clarens! by heavenly feet thy paths are trod,—  
 Undying Love's, who here ascends a throne  
 To which the steps are mountains; where the god  
 Is a pervading life and light, — so shown  
 Not on those summits solely, nor alone  
 In the still cave and forest; o'er the flower  
 His eye is sparkling, and his breath hath blown,  
 His soft and summer breath, whose tender power  
 Passes the strength of storms in their most desolate  
     hour.



## CI.

All things are here of *him*; from the black pines,  
 Which are his shade on high, and the loud roar  
 Of torrents, where he listeneth, to the vines  
 Which slope his green path downward to the  
     shore,  
 Where the bow'd waters meet him, and adore,  
 Kissing his feet with murmurs; and the wood,  
 The covert of old trees, with trunks all hoar,  
 But light leaves, young as joy, stands where it  
     stood,  
 Offering to him, and his, a populous solitude,

## CII.

A populous solitude of bees and birds,  
 And fairy-form'd and many-colour'd things,  
 Who worship him with notes more sweet than  
     words,  
 And innocently open their glad wings,  
 Fearless and full of life: the gush of springs,  
 And fall of lofty fountains, and the bend  
 Of stirring branches, and the bud which brings  
 The swiftest thought of beauty, here extend,  
 Mingling, and made by Love, unto one mighty end.

## CIII.

He who hath loved not, here would learn that  
     lore,  
 And make his heart a spirit; he who knows  
 That tender mystery, will love the more,  
 For this is Love's recess, where vain men's woes,  
 And the world's waste, have driven him far  
     from those,  
 For 'tis his nature to advance or die;  
 He stands not still, but or decays, or grows  
 Into a boundless blessing, which may vie  
 With the immortal lights, in its eternity!

## CIV.

'Twas not for fiction chose Rousseau this spot,  
 Peopling it with affections; but he found  
 It was the scene which passion must allot  
 To the mind's purified beings; 'twas the ground



Where early Love his Psyche's zone unbound,  
 And hallow'd it with loveliness: 'tis lone,  
 And wonderful, and deep, and hath a sound,  
 And sense, and sight of sweetness; here the  
     Rhone  
 Hath spread himself a couch, the Alps have reared  
     a throne.

## cv.

Lausanne! and Ferney! ye have been the abodes<sup>23</sup>)  
 Of names which unto you bequeath'd a name;  
 Mortals, who sought and found, by dangerous  
     roads,  
 A path to perpetuity of fame:  
 They were gigantic minds, and their steep aim  
 Was, Titan-like, on daring doubts to pile  
 Thoughts which should call down thunder, and  
     the flame  
 Of Heaven, again assail'd, if Heaven the while  
 On man and man's research could deign do more  
     than smile.

## cvi.

The one was fire and fickleness, a child,  
 Most mutable in wishes, but in mind,  
 A wit as various, — gay, grave, sage, or wild, —  
 Historian, bard, philosopher, combined;  
 He multiplied himself among mankind,  
 The Proteus of their talents: But his own  
 Breathed most in ridicule, — which, as the wind,  
 Blew where it listed, laying all things prone, —  
 Now to o'erthrow a fool, and now to shake a throne.

## cvii.

The other, deep and slow, exhausting thought,  
 And hiving wisdom with each studious year,  
 In meditation dwelt, with learning wrought,  
 And shaped his weapon with an edge severe,  
 Sapping a solemn creed with solemn sneer;  
 The lord of irony, — that master-spell,  
 Which stung his foes to wrath, which grew  
     from fear,  
 And doom'd him to the zealot's ready Hell,  
 Which answers to all doubts so eloquently well.



## CVIII.

Yet, peace be with their ashes, — for by them,  
 If merited, the penalty is paid;  
 It is not ours to judge, — far less condemn;  
 The hour must come when such things shall be  
     made  
 Known unto all, — or hope and dread allay'd  
 By slumber, on one pillow, — in the dust,  
 Which, thus much we are sure, must lie decay'd;  
 And when it shall revive, as is our trust,  
 'Twill be to be forgiven, or suffer what is just.

## CIX.

But let me quit man's works, again to read  
 His Maker's, spread around me, and suspend  
 This page, which from my reveries I feed,  
 Until it seems prolonging without end.  
 The clouds above me to the white Alps tend,  
 And I must pierce them, and survey whate'er  
 May be permitted, as my steps I bend  
 To their most great and growing region, where  
 The earth to her embrace compels the powers of air.

## CX.

Italia! too, Italia! looking on thee,  
 Full flashes on the soul the light of ages,  
 Since the fierce Carthaginian almost won thee,  
 To the last halo of the chiefs and sages,  
 Who glorify thy consecrated pages;  
 Thou wert the throne and grave of empires; still,  
 The fount at which the panting mind assuages  
 Her thirst of knowledge, quaffing there her fill,  
 Flows from the eternal source of Rome's imperial hill.

## CXI.

Thus far have I proceeded in a theme  
 Renew'd with no kind auspices: — to feel  
 We are not what we have been, and to deem  
 We are not what we should be, — and to steel  
 The heart against itself; and to conceal,  
 With a proud caution, love, or hate, or aught, —  
 Passion or feeling, purpose, grief, or zeal, —  
 Which is the tyrant spirit of our thought,  
 Is a stern task of soul: — No matter, — it is taught.



## CXII.

And for these words, thus woven into song,  
 It may be that they are a harmless wile, —  
 The colouring of the scenes which fleet along,  
 Which I would seize, in passing, to beguile  
 My breast, or that of others, for a while.  
 Fame is the thirst of youth, — but I am not  
 So young as to regard men's frown or smile,  
 As loss or guerdon of a glorious lot!  
 I stood and stand alone, — remember'd or forgot.

## CXIII.

I have not loved the world, nor the world me;  
 I have not flatter'd its rank breath, nor bow'd  
 To its idolatries a patient knee, —  
 Nor coin'd my cheek to smiles, — nor cried aloud  
 In worship of an echo; in the crowd  
 They could not deem me one of such; I stood  
 Among them, but not of them; in a shroud  
 Of thoughts which were not their thoughts, and  
     still could,  
 Had I not filed <sup>24)</sup> my mind, which thus itself  
     subdued.

## CXIV.

I have not loved the world, nor the world me, —  
 But let us part fair foes; I do believe,  
 Though I have found them not, that there may be  
 Words which are things, — hopes which will  
     not deceive,  
 And virtues which are merciful, nor weave  
 Snares for the failing: I would also deem  
 O'er other's griefs that some sincerely grieve <sup>25)</sup>;  
 That two, or one, are almost what they seem, —  
 That goodness is no name, and happiness no  
     dream.

## CXV.

My daughter! with thy name this song begun —  
 My daughter! with thy name thus much shall  
     end —

I see thee not, — I hear thee not, — but none  
 Can be so wrapt in thee; thou art the friend



To whom the shadows of far years extend:  
 Albeit my brow thou never should'st behold,  
 My voice shall with thy future visions blend,  
 And reach into thy heart. — when mine is cold, —  
 A token and a tone, even from thy father's mould.

## CXVI.

To aid thy mind's development, — to watch  
 Thy dawn of little joys, — to sit and see  
 Almost thy very growth, — to view thee catch  
 Knowledge of objects, — wonders yet to thee!  
 To hold thee lightly on a gentle knee,  
 And print on thy soft cheek a parent's kiss. —  
 This, it should seem, was not reserved for me;  
 Yet this was in my nature: — as it is,  
 I know not what is there, yet something like to this.

## CXVII.

Yet, though dull Hate as duty should be taught,  
 I know that thou wilt love me; though my name  
 Should be shut from thee, as a spell still fraught  
 With desolation, — and a broken claim:  
 Though the grave closed between us — 'twere  
     the same,  
 I know that thou wilt love me; though to drain  
 My blood from out thy being were an aim,  
 And an attainment, — all would be in vain, —  
 Still thou would'st love me, still that more than  
     life retain.

## CXVIII.

The child of love, — though born in bitterness,  
 And nurtured in convulsion. Of thy sire  
 These were the elements, — and thine no less.  
 As yet such are around thee, — but thy fire  
 Shall be more temper'd, and thy hope far higher.  
 Sweet be thy cradled slumbers! O'er the sea,  
 And from the mountains where I now respire,  
 Fain would I waft such blessing upon thee,  
 As, with a sigh, I deem thou might'st have been  
     to me!





## NOTES TO CANTO III.

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### 1.

*In "pride of place" here last the eagle flew.*

Stanza xviii. line 5.

"Pride of place" is a term of falconry, and means the highest pitch of flight. — See Macbeth, etc.

"An Eagle towering in his pride of place  
Was by a mousing Owl hawked at and killed."

### 2.

*Such as Harmodius drew on Athens' tyrant lord.*

Stanza xx. line 9.

See the famous song on Harmodius and Aristogiton. — The best English translation is in Bland's Anthology, by Mr. Denman.

"With myrtle my sword will I wreathe," etc.

### 3.

*And all went merry as a marriage-bell.*

Stanza xxi. line 8.

On the night previous to the action, it is said that a ball was given at Brussels.

### 4, 5.

*And Evan's, Donald's fame rings in each clans-  
man's ears.*

Stanza xxvi. line 9.

Sir Evan Cameron, and his descendant Donald, the "gentle Lochiel," of the "forty-five."

### 6.

*And Ardennes waves above them her green leaves.*

Stanza xxvii. line 1.

The wood of Soignies is supposed to be a remnant of the "forest of Ardennes," famous in Boiardo's Orlando, and immortal in Shakspeare's "As you like it." It is also celebrated in Tacitus as being the spot of successful defence by the Germans



against the Roman encroachments. — I have ventured to adopt the name connected with nobler associations than those of mere slaughter.

## 7.

*I turn'd from all she brought to those she could not bring.*

Stanza xxx. line 9.

My guide from Mont St. Jean over the field seemed intelligent and accurate. The place where Major Howard fell was not far from two tall and solitary trees (there was a third cut down, or shivered in the battle) which stand a few yards from each other at a pathway's side. — Beneath these he died and was buried. The body has since been removed to England. A small hollow for the present marks where it lay, but will probably soon be effaced; the plough has been upon it, and the grain is.

After pointing out the different spots where Picton and other gallant men had perished; the guide said, "here Major Howard lay: I was near him when wounded." I told him my relationship, and he seemed then still more anxious to point out the particular spot and circumstances. The place is one of the most marked in the field from the peculiarity of the two trees above-mentioned.

I went on horseback twice over the field, comparing it with my recollection of similar scenes. As a plain, Waterloo seems marked out for the scene of some great action, though this may be mere imagination: I have viewed with attention those of Platea, Troy, Mantinea, Leuctra, Chæroneia, and Marathon; and the field around Mont St. Jean and Hougoumont appears to want little but a better cause, and that undefinable but impressive halo which the lapse of ages throws around a celebrated spot, to vie in interest with any or all of these, except perhaps the last mentioned.

## 8.

*Like to the apples on the Dead Sea's shore.*

Stanza xxxiv. line 6.

The (fabled) apples on the brink of the lake



Asphaltes were said to be fair without, and within ashes. — Vide Tacitus, *Histor.* l. 5, 7.

## 9.

*For sceptred cynics earth were far too wide a den.*

Stanza xli. line last.

The great error of Napoleon, "if we have writ our annals true," was a continued obtrusion on mankind of his want of all community of feeling for or with them; perhaps more offensive to human vanity than the active cruelty of more trembling and suspicious tyranny.

Such were his speeches to public assemblies as well as individuals; and the single expression which he is said to have used on returning to Paris after the Russian winter had destroyed his army, rubbing his hands over a fire, "This is pleasanter than Moscow," would probably alienate more favour from his cause than the destruction and reverses which led to the remark.

## 10.

*What want these outlaws conquerors should have?*

Stanza xlviii. line 6.

"What wants that knave

That a king should have?"

was King James's question on meeting Johnny Armstrong and his followers in full accoutrements. — See the Ballad.

## 11.

*The castled crag of Drachenfels.*

Page 158, line 1.

The castle of Drachenfels stands on the highest summit of "the Seven Mountains," over the Rhine banks; it is in ruins, and connected with some singular traditions: it is the first in view on the road from Bonn, but on the opposite side of the river; on this bank, nearly facing it, are the remains of another, called the Jew's castle, and a large cross commemorative of the murder of a chief by his brother: the number of castles and cities along the course of the Rhine on both sides is very great, and their situations remarkably beautiful.



## 12.

*The whiteness of his soul, and thus men o'er  
him wept.*

Stanza lvii. line last.

The monument of the young and lamented General Marceau (killed by a rifle-ball at Altenkirchen on the last day of the fourth year of the French republic) still remains as described.

The inscriptions on his monument are rather too long, and not required: his name was enough; France adored, and her enemies admired; both wept over him. — His funeral was attended by the generals and detachments from both armies. In the same grave General Hoche is interred, a gallant man also in every sense of the word; but though he distinguished himself greatly in battle, *he* had not the good fortune to die there: his death was attended by suspicions of poison.

A separate monument (not over his body, which is buried by Marceau's) is raised for him near Andernach, opposite to which one of his most memorable exploits was performed, in throwing a bridge to an island on the Rhine. The shape and style are different from that of Marceau's, and the inscription more simple and pleasing.

“The Army of the Sambre and Meuse  
“to its Commander in Chief  
“Hoche.”

This is all, and as it should be. Hoche was esteemed among the first of France's earlier generals before Buonaparte monopolized her triumphs. He was the destined commander of the invading army of Ireland.

## 13.

*Here Ehrenbreitstein, with her shatter'd wall.*

Stanza lviii. line 1.

Ehrenbreitstein, i. e. “the broad stone of Honour,” one of the strongest fortresses in Europe, was dismantled and blown up by the French at the truce of Leoben. — It had been and could only be reduced by famine or treachery. It yielded to the former, aided by surprise. After having seen the fortifications of Gibraltar and Malta, it did not much strike by comparison, but the situation



is commanding. General Marceau besieged it in vain for some time, and I slept in a room where I was shown a window at which he is said to have been standing observing the progress of the siege by moonlight, when a ball struck immediately below it.

14.

*Unsepulchred they roam'd, and shriek'd each  
wandering ghost.*

Stanza lxiii. line last.

The chapel is destroyed, and the pyramid of bones diminished to a small number by the Burgundian legion in the service of France, who anxiously effaced this record of their ancestors' less successful invasions. A few still remain, notwithstanding the pains taken by the Burgundians for ages (all who passed that way removing a bone to their own country) and the less justifiable larcenies of the Swiss postilions, who carried them off to sell for knife-handles, a purpose for which the whiteness imbibed by the bleaching of years had rendered them in great request. Of these relics I ventured to bring away as much as may have made a quarter of a hero, for which the sole excuse is, that if I had not, the next passer by might have perverted them to worse uses than the careful preservation which I intend for them.

15.

*Levell'd Aventicum hath strew'd her subject lands.*

Stanza lxv. line last.

Aventicum (near Morat) was the Roman capital of Helvetia, where Avenches now stands.

16.

*And held within their urn one mind, one heart,  
one dust.*

Stanza lxvi. line last.

Julia Alpinula, a young Aventian priestess, died soon after a vain endeavour to save her father, condemned to death as a traitor by Aulus Caecina. Her epitaph was discovered many years ago; — it is thus —



Julia Alpinula  
 Hic jaceo  
 Infelicis patris, infelix proles  
 Deae Aventiae Sacerdos;  
 Exorare patris necem non potui  
 Male mori in fatis ille erat.  
 Vixi annos xxiii.

I know of no human composition so affecting as this, nor a history of deeper interest. These are the names and actions which ought not to perish, and to which we turn with a true and healthy tenderness, from the wretched and glittering detail of a confused mass of conquests and battles, with which the mind is roused for a time to a false and feverish sympathy, from whence it recurs at length with all the nausea consequent on such intoxication.

17.

*In the sun's face, like yonder Alpine snow.*

Stanza lxxvii. line 8.

This is written in the eye of Mont Blanc (June 3d, 1816), which even at this distance dazzles mine.

(July 20th.) I this day observed for some time the distinct reflection of Mont Blanc and Mont Argentiere in the calm of the lake, which I was crossing in my boat; the distance of these mountains from their mirror is 60 miles.

18.

*By the blue rushing of the arrowy Rhone.*

Stanza lxxi. line 3.

The colour of the Rhone at Geneva is *blue*, to a depth of tint which I have never seen equalled in water, salt or fresh, except in the Mediterranean and Archipelago.

19.

*Than vulgar minds may be with all they seek  
 possess.*

Stanza lxxix. line last.

This refers to the account in his "Confessions" of his passion for the Comtesse d'Houdetot (the mistress of St. Lambert), and his long walk every morning for the sake of the single kiss which was the common salutation of French acquaintance. —



Rousseau's description of his feelings on this occasion may be considered as the most passionate, yet not impure description and expression of love that ever kindled into words; which after all must be felt, from their very force, to be inadequate to the delineation — a painting can give no sufficient idea of the ocean.

20.

*Of earth - o'ergazing mountains.*

Stanza xci. line 3.

It is to be recollected, that the most beautiful and impressive doctrines of the divine Founder of Christianity were delivered, not in the *Temple*, but on the *Mount*.

To wave the question of devotion, and turn to human eloquence, — the most effectual and splendid specimens were not pronounced within walls. Demosthenes addressed the public and popular assemblies. Cicero spoke in the forum. That this added to their effect on the mind of both orator and hearers, may be conceived from the difference between what we read of the emotions then and there produced, and those we ourselves experience in the perusal in the closet. It is one thing to read the *Iliad* at Sigaeum and on the tumuli, or by the springs with Mount Ida above, and the plain and rivers and Archipelago around you; and another to trim your taper over it in a snug library — *this I know*.

Were the early and rapid progress of what is called Methodism to be attributed to any cause beyond the enthusiasm excited by its vehement faith and doctrines (the truth or error of which I presume neither to canvass nor to question) I should venture to ascribe it to the practice of preaching in the *fields*, and the unstudied and extemporaneous effusions of its teachers.

The Mussulmans, whose erroneous devotion (at least in the lower orders) is most sincere, and therefore impressive, are accustomed to repeat their prescribed orisons and prayers where-ever they may be at the stated hours — of course frequently in the open air, kneeling upon a light mat (which they carry for the purpose of a bed or



cushion as required): the ceremony lasts some minutes, during which they are totally absorbed, and only living in their supplication; nothing can disturb them. On me the simple and entire sincerity of these men, and the spirit which appeared to be within and upon them, made a far greater impression than any general rite which was ever performed in places of worship, of which I have seen those of almost every persuasion under the sun; including most of our own sectaries, and the Greek, the Catholic, the Armenian, the Lutheran, the Jewish, and the Mahometan. Many of the negroes, of whom there are numbers in the Turkish empire, are idolaters, and have free exercise of their belief and its rites: some of these I had a distand view of a Patras, and from what I could make out of them, they appeared to be of a truly Pagan description, and not very agreeable to a spectator.

## 21.

*The sky is changed! — and such a change! Oh night.*

Stanza xcii. line 1.

The thunder-storms to which these lines refer occurred on the 13th of June, 1816, at midnight. I have seen among the Acroceraunian mountains of Chimari several more terrible, but none more beautiful.

## 22.

*And sunset into rose-hues sees them wrought.*

Stanza xcix. line 5.

Rousseau's Heloise, Lettre 17, part 4, note. "Ces montagnes sont si hautes qu'une demi-heure après le soleil couche, leurs sommets sont encore éclairés de ses rayons; dont le rouge forme sur ces cimes blanches *une belle couleur de rose* qu'on apperçoit de fort loin."

This applies more particularly to the heights over Meillerie.

"J'allai à Vevay loger à la Clef, et pendant deux jours que j'y restai sans voir personne, je pris pour cette ville un amour qui m'a suivi dans tous mes voyages, et qui m'y a fait établir enfin les héros de mon roman. Je dirois volontiers à ceux qui ont du goût et qui sont sensibles; allez à



"Vevai — visitez le pays, examinez les sites, promenez-vous sur le lac, et dites si la Nature n'a pas fait ce beau pays pour une Julie, pour une Claire, et pour un St. Preux; mais ne les y cherchez pas." Les Confessions, livre iv. page 306. Lyons ed. 1796.

In July, 1816, I made a voyage round the Lake of Geneva; and as far as my own observations have led me in a not uninterested nor inattentive survey of all the scenes most celebrated by Rousseau in his "Heloise," I can safely say, that in this there is no exaggeration. It would be difficult to see Clarens (with the scenes around it, Vevay, Chillon, Bouveret, St. Gingo, Meillerie, Eivan, and the entrances of the Rhone) without being forcibly struck with its peculiar adaptation to the persons and events with which it has been peopled. But this is not all: the feeling with which all around Clarens, and the opposite rocks of Meillerie, is invested, is of a still higher and more comprehensive order than the mere sympathy with individual passion; it is a sense of the existence of love in its most extended and sublime capacity, and of our own participation of its good and of its glory: it is the great principle of the universe, which is there more condensed, but not less manifested; and of which, though knowing ourselves a part, we lose our individuality, and mingle in the beauty of the whole.

If Rousseau had never written, nor lived, the same associations would not less have belonged to such scenes. He has added to the interest of his works by their adoption; he has shown his sense of their beauty by the selection; but they have done that for him which no human being could do for them.

I had the fortune (good or evil as it might be) to sail from Meillerie (where we landed for some time) to St. Gingo during a lake storm, which added to the magnificence of all around, although occasionally accompanied by danger to the boat, which was small and overloaded. It was over this very part of the lake that Rousseau has driven the boat of St. Preux and Madame Wolmar to Meillerie for shelter during a tempest.



On gaining the shore at St. Gingo. I found that the wind had been sufficiently strong to blow down some fine old chestnut trees on the lower part of the mountains.

On the opposite height of Clarens is a chateau. The hills are covered with vineyards, and interspersed with some small but beautiful woods; one of these was named the "Bosquet de Julie," and it is remarkable that, though long ago cut down by the brutal selfishness of the monks of St. Bernard (to whom the land appertained), that the ground might be enclosed into a vineyard for the miserable drones of an execrable superstition, the inhabitants of Clarens still point out the spot where its trees stood, calling it by the name which consecrated and survived them.

Rousseau has not been particularly fortunate in the preservation of the "local habitations," he has given to "airy nothings." The Prior of Great St. Bernard has cut down some of his woods for the sake of a few casks of wine, and Buonaparte has levelled part of the rocks of Meillerie in improving the road to the Simplon. The road is an excellent one, but I cannot quite agree with a remark which I heard made, that "La route vaut mieux que les souvenirs."

23.

*Lausanne! and Ferney! ye have been the abodes.*  
Stanza cv. line 1.

Voltaire and Gibbon.

24.

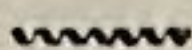
*Had I not filed my mind, which thus itself subdued.*  
Stanza cxiii. line last.

— — — — — "If it be thus,  
For Banquo's issue have I *filed* my mind."  
*Macbeth.*

25.

*O'er others' griefs that some sincerely grieve.*  
Stanza cxiv. line 7.

It is said by Rochefoucault that "there is *always* something in the misfortunes of men's best friends not displeasing to them."





**CHILDE HAROLD'S  
PILGRIMAGE.**

**CANTO IV.**

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Visto ho Toscana, Lombardia, Romagna,  
Quel Monte che divide, e quel che serra  
Italia, e un mare e l' altro, che la bagna.

*Ariosto, Satira iii.*

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*Venice, January 2, 1818.*

TO  
JOHN HOBHOUSE, ESQ. A.M. F.R.S.  
etc. etc. etc.

MY DEAR HOBHOUSE!

After an interval of eight years between the composition of the first and last cantos of Childe Harold, the conclusion of the poem is about to be submitted to the public. In parting with so old a friend it is not extraordinary that I should recur to one still older and better, — to one who has beheld the birth and death of the other, and to whom I am far more indebted for the social advantages of an enlightened friendship, than—though not ungrateful — I can, or could be, to Childe Harold, for any public favour reflected through the poem on the poet, — to one, whom I have



known long, and accompanied far, whom I have found wakeful over my sickness and kind in my sorrow, glad in my prosperity and firm in my adversity, true in counsel and trusty in peril — to a friend often tried and never found wanting; — to yourself.

In so doing, I recur from fiction to truth; and in dedicating to you in its complete, or at last concluded state, a poetical work which is the longest, the most thoughtful and comprehensive of my compositions, I wish to do honour to myself by the record of many years' intimacy with a man of learning, of talent, of steadiness, and of honour. It is not for minds like ours to give or to receive flattery; yet the praises of sincerity have ever been permitted to the voice of friendship; and it is not for you, nor even for others, but to relieve a heart which has not elsewhere, or lately, been so much accustomed to the encounter of goodwill as to withstand the shock firmly, that I thus attempt to commemorate your good qualities, or rather the advantages which I have derived from their exertion. Even the recurrence of the date of this letter, the anniversary of the most unfortunate day of my past existence, but which cannot poison my future while I retain the resource of your friendship, and of my own faculties, will henceforth have a more agreeable recollection for both, inasmuch as it will remind us of this my attempt to thank you for an indefatigable regard, such as few men have experienced, and no one could experience without thinking better of his species and of himself.



It has been our fortune to traverse together, at various periods, the countries of chivalry, history, and fable — Spain, Greece, Asia Minor, and Italy; and what Athens and Constantinople were to us a few years ago, Venice and Rome have been more recently. The poem also, or the pilgrim, or both, have accompanied me from first to last; and perhaps it may be a pardonable vanity which induces me to reflect with complacency on a composition which in some degree connects me with the spot where it was produced, and the objects it would fain describe; and however unworthy it may be deemed of those magical and memorable abodes, however short it may fall of our distant conceptions and immediate impressions, yet as a mark of respect for what is venerable, and of feeling for what is glorious, it has been to me a source of pleasure in the production, and I part with it with a kind of regret, which I hardly suspected that events could have left me for imaginary objects.

With regard to the conduct of the last canto, there will be found less of the pilgrim than in any of the preceding, and that little slightly, if at all, separated from the author speaking in his own person. The fact is, that I had become weary of drawing a line which every one seemed determined not to perceive: like the Chinese in Goldsmith's "Citizen of the World," whom nobody would believe to be a Chinese, it was in vain that I asserted, and imagined that I had drawn, a distinction between the author and the pilgrim; and the very anxiety to preserve this difference, and disappointment at finding it unavailing, so far



crushed my efforts in the composition, that I determined to abandon it altogether — and have done so. The opinions which have been, or may be, formed on that subject, are *now* a matter of indifference; the work is to depend on itself, and not on the writer; and the author, who has no resources in his own mind beyond the reputation, transient or permanent, which is to arise from his literary efforts, deserves the fate of authors.

In the course of the following canto it was my intention, either in the text or in the notes, to have touched upon the present state of Italian literature, and perhaps of manners. But the text, within the limits I proposed, I soon found hardly sufficient for the labyrinth of external objects and the consequent reflections; and for the whole of the notes, excepting a few of the shortest, I am indebted to yourself, and these were necessarily limited to the elucidation of the text.

It is also a delicate, and no very grateful task, to dissert upon the literature and manners of a nation so dissimilar; and requires an attention and impartiality which would induce us, — though perhaps inattentive observers, nor ignorant of the language or customs of the people amongst whom we have recently abode, — to distrust, or at least defer our judgment, and more narrowly examine our information. The state of literary, as well as political party, appears to run, or to *have* run, so high, that for a stranger to steer impartially between them is next to impossible. It may be enough then, at least for my purpose, to quote from their own beautiful language — “*Mi pare che*



in un paese tutto poetico, che vanta la lingua la più nobile ed insieme la più dolce, tutte la vie diverse si possono tentare, e che finche la patria di Alfieri e di Monti non ha perduto l' antico valore, in tutte essa dovrebbe essere la prima. „ Italy has great names still — Canova, Monti, Ugo Foscolo, Pindemonte, Visconti, Morelli, Cicognara, Albrizzi, Mezzofanti, Mai, Mustoxidi, Aglietti, and Vacca, will secure to the present generation an honourable place in most of the departments of Art, Science, and Belles Lettres; and in some the very highest — Europe — the World — has but one Canova.

It has been somewhere said by Alfieri, that “La pianta uomo nasce più robusta in Italia che in qualunque altra terra — e che gli stessi atroci delitti che vi si commettono ne sono una prova. „ Without subscribing to the latter part of his proposition, a dangerous doctrine, the truth of which may be disputed on better grounds, namely, that the Italians are in no respect more ferocious than their neighbours, that man must be wilfully blind, or ignorantly heedless, who is not struck with the extraordinary capacity of this people, or, if such a word be admissible, their *capabilities*, the facility of their acquisitions, the rapidity of their conceptions, the fire of their genius, their sense of beauty, and amidst all the disadvantages of repeated revolutions, the desolation of battles and the despair of ages, their still unquenched “longing after immortality, „ — the immortality of independence. And when we ourselves, in riding round the walls of Rome, heard the simple lament of the



labourers' chorus, "Roma! Roma! Roma! Roma non è più come era prima," it was difficult not to contrast this melancholy dirge with the bacchanal roar of the songs of exultation still yelled from the London taverns, over the carnage of Mont St. Jean, and the betrayal of Genoa, of Italy, of France, and of the world, by men whose conduct you yourself have exposed in a work worthy of the better days of our history. For me,

"Non movero mai corda

Ove la turba di sue ciance assorda."

What Italy has gained by the late transfer of nations, it were useless for Englishmen to inquire, till it becomes ascertained that England has acquired something more than a permanent army and a suspended Habeas Corpus; it is enough for them to look at home. For what they have done abroad, and especially in the South, "*Verily they will have their reward,*" and at no very distant period.

Wishing you, my dear Hobhouse, a safe and agreeable return to that country whose real welfare can be dearer to none than to yourself, I dedicate to you this poem in its completed state; and repeat once more how truly I am ever

Your obliged

And affectionate friend,

BYRON.



# CHILDE HAROLD'S PILGRIMAGE.

## CANTO I.

---

### I.

I stood in Venice, on the Bridge of Sighs <sup>1)</sup>;  
A palace and a prison on each hand:  
I saw from out the wave her structures rise  
As from the stroke of the enchanter's wand:  
A thousand years their cloudy wings expand  
Around me, and a dying Glory smiles  
O'er the far times, when many a subject land  
Look'd to the winged Lion's marble piles,  
Where Venice sate in state, throned on her hundred  
isles!

### II.

She looks a sea Cybele, fresh from ocean <sup>2)</sup>,  
Rising with her tiara of proud towers  
At airy distance, with majestic motion,  
A ruler of the waters and their powers:  
And such she was; — her daughters had their  
dowers  
From spoils of nations, and the exhaustless East  
Pour'd in her lap all gems in sparkling showers.  
In purple was she robed, and of her feast  
Monarchs partook, and deem'd their dignity in-  
creased.

### III.

In Venice Tasso's echoes are no more <sup>3)</sup>,  
And silent rows the songless gondolier;  
Her palaces are crumbling to the shore,  
And music meets not always now the ear



Those days are gone — but Beauty still is here.  
States fall, arts fade — but Nature doth not die,  
Nor yet forget how Venice once was dear,  
The pleasant place of all festivity,  
The revel of the earth, the masque of Italy!

## IV.

But unto us she hath a spell beyond  
Her name in story, and her long array  
Of mighty shadows, whose dim forms despond  
Above the dogeless city's vanish'd sway;  
Ours is a trophy which will not decay  
With the Rialto; Shylock and the Moor,  
And Pierre, can not be swept or worn away—  
The keystones of the arch! though all were o'er,  
For us repeopled were the solitary shore.

## V.

The beings of the mind are not of clay;  
Essentially immortal, they create  
And multiply in us a brighter ray  
And more beloved existence: that which Fate  
Prohibits to dull life, in this our state  
Of mortal bondage, by these spirits supplied  
First exiles, then replaces what we hate;  
Watering the heart whose early flowers have died,  
And with a fresher growth replenishing the void.

## VI.

Such is the refuge of our youth and age,  
The first from Hope, the last from Vacancy;  
And this worn feeling peoples many a page,  
And may be, that which grows beneath mine eye:  
Yet there are things whose strong reality  
Outshines our fairy-land; in shape and hues  
More beautiful than our fantastic sky,  
And the strange constellations which the Muse  
O'er her wild universe is skilful to diffuse:

## VII.

I saw or dream'd of such, — but let them go —  
They came like truth, and disappear'd like dreams;  
And whatsoe'er they were — are now but so:  
I could replace them if I would; still teems



My mind with many a form which aptly seems  
 Such as I sought for, and at moments found;  
 Let these too go—for waking Reason deems  
 Such over-weening phantasies unsound,  
 And other voices speak, and other sights surround.

## VIII.

I've taught me other tongues—and in strange eyes  
 Have made me not a stranger; to the mind  
 Which is itself, no changes bring surprise;  
 Nor is it harsh to make, nor hard to find  
 A country with—ay, or without mankind;  
 Yet was I born where men are proud to be,  
 Not without cause; and should I leave behind  
 The inviolate island of the sage and free,  
 And seek me out a home by a remoter sea,

## IX.

Perhaps I loved it well; and should I lay  
 My ashes in a soil which is not mine,  
 My spirit shall resume it—if we may  
 Unbodied choose a sanctuary. I twine  
 My hopes of being remember'd in my line  
 With my land's language: if too fond and far  
 These aspirations in their scope incline,—  
 If my fame should be, as my fortunes are,  
 Of hasty growth and blight, and dull Oblivion bar

## X.

My name from out the temple where the dead  
 Are honour'd by the nations—let it be—  
 And light the laurels on a loftier head!  
 And be the Spartan's epitaph on me—  
 "Sparta had many a worthier son than he." <sup>4)</sup>  
 Meantime I seek no sympathies, nor need;  
 The thorns which I have reap'd are of the tree  
 I planted,—they have torn me,—and I bleed:  
 I should have known what fruit would spring from  
 such a seed.

## XI.

The spouseless Adriatic mourns her lord;  
 And, annual marriage now no more renew'd,  
 The Bucentaur lies rotting unrestored,

\*



Neglected garment of her widowhood!  
 St. Mark yet sees his lion where he stood <sup>5)</sup>  
 Stand, but in mockery of his wither'd power,  
 Over the proud Place where an Emperor sued,  
 And monarchs gazed and envied in the hour  
 When Venice was a queen with an unequal'd  
 dower.

## XII.

The Suabian sued, and now the Austrian reigns—<sup>6)</sup>  
 An Emperor tramples where an Emperor knelt;  
 Kingdoms are shrunk to provinces, and chains  
 Clank over sceptred cities; nations melt  
 From power's high pinnacle, when they have felt  
 The sunshine for a while, and downward go  
 Like lauwine loosen'd from the mountain's belt;  
 Oh for one hour of blind old Dandolo! <sup>7)</sup>  
 Th' octogenarian chief, Byzantium's conquering foe.

## XIII.

Before St. Mark still glow his steeds of brass,  
 Their gilded collars glittering in the sun;  
 But is not Doria's menace come to pass? <sup>8)</sup>  
 Are they not *bridled*? — Venice, lost and won,  
 Her thirteen hundred years of freedom done,  
 Sinks, like a sea-weed, into whence she rose!  
 Better be whelm'd beneath the waves, and shun,  
 Even in destruction's depth, her foreign foes,  
 From whom submission wrings an infamous repose.

## XIV.

In youth she was all glory, — a new Tyre, —  
 Her very by-word sprung from victory,  
 The "Planter of the Lion," <sup>9)</sup> which through fire  
 And blood she bore o'er subject earth and sea;  
 Though making many slaves, herself still free,  
 And Europe's bulwark 'gainst the Ottomite;  
 Witness Troy's rival, Candia! Vouch it, ye  
 Immortal waves that saw Lepanto's fight!  
 For ye are names no time nor tyranny can blight.

## XV.

Statues of glass — all shiver'd — the long file  
 Of her dead Doges are declined to dust!



But where they dwelt, the vast and sumptuous pile  
Bespeaks the pageant of their splendid trust;  
Their sceptre broken, and their sword in rust,  
Have yielded to the stranger: empty halls,  
Thin streets, and foreign aspects; such as must  
Too oft remind her who and what enthrals, <sup>10)</sup>  
Have flung a desolate cloud o'er Venice' lovely  
walls.

## XVI.

When Athens' armies fell at Syracuse,  
And fetter'd thousands bore the yoke of war,  
Redemption rose up in the Attic Muse, <sup>11)</sup>  
Her voice their only ransom from afar:  
See! as they chant the tragic hymn, the car  
Of the o'ermaster'd victor stops, the reins  
Fall from his hands—his idle scimitar  
Starts from its belt—he rends his captive's chains,  
And bids him thank the bard for freedom and his  
strains.

## XVII.

Thus, Venice, if no stronger claim were thine,  
Were all thy proud historic deeds forgot,  
Thy choral memory of the Bard divine,  
Thy love of Tasso, should have cut the knot  
Which ties thee to thy tyrants; and thy lot  
Is shameful to the nations, — most of all,  
Albion! to thee: the Ocean queen should not  
Abandon Ocean's children; in the fall  
Of Venice think of thine, despite thy watery wall.

## XVIII.

I loved her from my boyhood—she to me  
Was as a fairy city of the heart,  
Rising like water-columns from the sea,  
Of joy the sojourn, and of wealth the mart;  
And Otway, Radcliffe, Schiller, Shakspeare's  
art, <sup>12)</sup>  
Had stamp'd her image in me, and even so,  
Although I found her thus, we did not part,  
Perchance even dearer in her day of woe,  
Than when she was a boast, a marvel, and a  
show.



## XIX.

I can repeople with the past — and of  
 The present there is still for eye and thought,  
 And meditation chasten'd down, enough;  
 And more, it may be, than I hoped or sought;  
 And of the happiest moments which were wrought  
 Within the web of my existence, some  
 From thee, fair Venice! have their colours caught:  
 There are some feelings Time can not benumb,  
 Nor Torture shake, or mine would now be cold  
 and dumb.

## XX.

But from their nature will the tannen grow <sup>13)</sup>  
 Loftiest on loftiest and least shelter'd rocks,  
 Rooted in barrenness, where nought below  
 Of soil supports them 'gainst the Alpine shocks  
 Of eddying storms; yet springs the trunk, and  
 mocks  
 The howling tempest, till its height and frame  
 Are worthy of the mountains from whose blocks  
 Of bleak, gray granite into life it came,  
 And grew a giant tree; — the mind may grow  
 the same.

## XXI.

Existence may be borne, and the deep root  
 Of life and sufferance make its firm abode  
 In bare and desolated bosoms: mute  
 The camel labours with the heaviest load,  
 And the wolf dies in silence, — not bestow'd  
 In vain should such example be; if they,  
 Things of ignoble or of savage mood,  
 Endure and shrink not, we of nobler clay  
 May temper it to bear, — it is but for a day.

## XXII.

All suffering doth destroy, or is destroy'd,  
 Even by the sufferer; and, in each event,  
 Ends: — Some, with hope replenish'd and re-  
 buoy'd,  
 Return to whence they came — with like intent,  
 And weave their web again; some, bow'd and bent,



Wax gray and ghastly, withering ere their time,  
 And perish with the reed on which they leant;  
 Some seek devotion, toil, war, good or crime,  
 According as their souls were form'd to sink or  
 climb:

## XXIII.

But ever and anon of griefs subdued  
 There comes a token like a scorpion's sting,  
 Scarce seen, but with fresh bitterness imbued;  
 And slight withal may be the things which bring  
 Back on the heart the weight which it would  
 fling  
 Aside for ever: it may be a sound —  
 tone of music — summer's eve — or spring —  
 A flower — the wind — the ocean — which shall  
 wound,  
 Striking the electric chain wherewith we are darkly  
 bound;

## XXIV.

And how and why we know not, nor can trace  
 Home to its cloud this lightning of the mind,  
 But feel the shock renew'd, nor can efface  
 The blight and blackening which it leaves behind,  
 Which out of things familiar, undesign'd,  
 When least we deem of such, calls up to view  
 The spectres whom no exorcism can bind,  
 The cold — the changed — perchance the dead —  
 anew,  
 The mourn'd, the loved, the lost — too many! —  
 yet how few!

## XXV.

But my soul wanders; I demand it back  
 To meditate amongst decay, and stand  
 A ruin amidst ruins; there to track  
 Fall'n states and buried greatness, o'er a land  
 Which *was* the mightiest in its old command,  
 And is the loveliest, and must ever be  
 The master-mould of Nature's heavenly hand,  
 Wherein were cast the heroic and the free,  
 The beautiful, the brave — the lords of earth and  
 sea,



## XXVI.

The commonwealth of kings, the men of Rome!  
 And even since, and now, fair Italy!  
 Thou art the garden of the world, the home  
 Of all Art yields, and Nature can decree;  
 Even in thy desert, what is like to thee?  
 Thy very weeds are beautiful, thy waste  
 More rich than other climes' fertility;  
 Thy wreck a glory, and thy ruin graced  
 With an immaculate charm which can not be de-  
 faced.

## XXVII.

The Moon is up, and yet it is not night—  
 Sunset divides the sky with her — a sea  
 Of glory streams along the Alpine height  
 Of blue Friuli's mountains; Heaven is free  
 From clouds, but of all colours seems to be  
 Melted to one vast Iris of the West,  
 Where the Day joins the past Eternity;  
 While, on the other hand, meek Dian's crest  
 Floats through the azure air — an island of the blest!

## XXVIII.

A single star is at her side, and reigns  
 With her o'er half the lovely heaven; but still <sup>14)</sup>  
 Yon sunny sea heaves brightly, and remains  
 Roll'd o'er the peak of the far Rhaetian hill,  
 As Day and Night contending were, until  
 Nature reclaim'd her order: — gently flows  
 The deep-dyed Brenta, where their hues instil  
 The odorous purple of a new-born rose,  
 Which streams upon her stream, and glass'd within  
 it glows,

## XXIX.

Fill'd with the face of heaven, which, from afar,  
 Comes down upon the waters; all its hues,  
 From the rich sunset to the rising star,  
 Their magical variety diffuse:  
 And now they change; a paler shadow strews  
 Its mantle o'er the mountains; parting day  
 Dies like the dolphin, whom each pang imbues



With a new colour as it gasps away,  
The last still loveliest, till — 'tis gone — and all  
is gray.

## xxx.

There is a tomb in Arqua; — rear'd in air,  
Pillar'd in their sarcophagus, repose  
The bones of Laura's lover: here repair  
Many familiar with his well-sung woes,  
The pilgrims of his genius. He arose  
To raise a language, and his land reclaim  
From the dull yoke of her barbaric foes:  
Watering the tree which bears his lady's name<sup>15)</sup>  
With his melodious tears, he gave himself to fame.

## xxxI.

They keep his dust in Arqua, where he died; <sup>16)</sup>  
The mountain-village where his latter days  
Went down the vale of years; and 'tis their pride—  
An honest pride — and let it be their praise,  
To offer to the passing stranger's gaze  
His mansion and his sepulchre; both plain  
And venerably simple, such as raise  
A feeling more accordant with his strain  
Than if a pyramid form'd his monumental fane.

## xxxII.

And the soft quiet hamlet where he dwelt  
Is one of that complexion which seems made  
For those who their mortality have felt,  
And sought a refuge from their hopes decay'd  
In the deep umbrage of a green hill's shade,  
Which shows a distant prospect far away  
Of busy cities, now in vain display'd,  
For they can lure no further; and the ray  
Of a bright sun can make sufficient holiday,

## xxxIII.

Developing the mountains, leaves, and flowers,  
And shining in the brawling brook, where-by,  
Clear as its current, glide the sauntering hours  
With a calm languor, which, though to the eye  
Idlesse it seem, hath its morality.  
If from society we learn to live,



'Tis solitude should teach us how to die;  
 It hath no flatterers; vanity can give  
 No hollow aid; alone — man with his God must  
 strive:

## XXXIV.

Or, it may be, with demons, who impair <sup>17)</sup>  
 The strength of better thoughts, and seek their  
 prey  
 In melancholy bosoms, such as were  
 Of moody texture from their earliest day,  
 And loved to dwell in darkness and dismay,  
 Deeming themselves predestined to a doom  
 Which is not of the pangs that pass away;  
 Making the sun like blood, the earth a tomb,  
 The tomb a hell, and hell itself a murkier gloom.

## XXXV.

Ferrara! in thy wide and grass-grown streets,  
 Whose symmetry was not for solitude,  
 There seems as 'twere a curse upon the seats  
 Of former sovereigns, and the antique brood  
 Of Este, which for many an age made good  
 Its strength within thy walls, and was of yore  
 Patron or tyrant, as the changing mood  
 Of petty power impell'd, of those who wore  
 The wreath which Dante's brow alone had worn  
 before.

## XXXVI.

And Tasso is their glory and their shame.  
 Hark to his strain! and then survey his cell!  
 And see how dearly earn'd Torquato's fame,  
 And where Alfonso bade his poet dwell:  
 The miserable despot could not quell  
 The insulted mind he sought to quench, and blend  
 With the surrounding maniacs, in the hell  
 Where he had plunged it. Glory without end  
 Scatter'd the clouds away—and on that name attend

## XXXVII.

The tears and praises of all time; while thine  
 Would rot in its oblivion — in the sink  
 Of worthless dust, which from thy boasted line



Is shaken into nothing; but the link  
 Thou formest in his fortunes bids us think  
 Of thy poor malice, naming thee with scorn —  
 Alfonso! how thy ducal pageants shrink  
 From thee! if in another station born,  
 Scarce fit to be the slave of him thou mad'st to  
 mourn:

## XXXVIII.

*Thou!* form'd to eat, and be despised, and die,  
 Even as the beasts that perish, save that thou  
 Hadst a more splendid trough and wider sty:  
*He!* with a glory round his furrow'd brow,  
 Which emanated then, and dazzles now,  
 In face of all his foes, the Cruscan quire,  
 And Boileau, whose rash envy could allow <sup>18)</sup>  
 No strain which shamed his country's creaking  
 lyre,  
 That whetstone of the teeth — monotony in wire!

## XXXIX.

Peace to Torquato's injured shade! 'twas his  
 In life and death to be the mark where Wrong  
 Aim'd with her poison'd arrows, but to miss.  
 Oh, victor unsurpass'd in modern song!  
 Each year brings forth its millions; but how long  
 The tide of generations shall roll on,  
 And not the whole combined and countless throng  
 Compose a mind like thine? though all in one  
 Condensed their scatter'd rays, they would not  
 form a sun.

## XL.

Great as thou art, yet parallel'd by those,  
 Thy countrymen, before thee born to shine,  
 The Bards of Hell and Chivalry: first rose  
 The Tuscan father's comedy divine;  
 Then, not unequal to the Florentine,  
 The southern Scott, the minstrel who call'd forth  
 A new creation with his magic line,  
 And, like the Ariosto of the North,  
 Sang ladye-love and war, romance and knightly  
 worth.



## XLI.

The lightning rent from Ariosto's bust <sup>19)</sup>  
The iron crown of laurel's mimic'd leaves;  
Nor was the ominous element unjust,  
For the true laurel-wreath which Glory weaves <sup>20)</sup>  
Is of the tree no bolt of thunder cleaves,  
And the false semblance but disgraced his brow;  
Yet still, if fondly Superstition grieves,  
Know, that the lightning sanctifies below <sup>21)</sup>  
Whate'er it strikes;— yon head is doubly sacred now.

## XLII.

Italia! oh Italia! thou who hast <sup>22)</sup>  
The fatal gift of beauty, which became  
A funeral dower of present woes and past,  
On thy sweet brow is sorrow plough'd by shame,  
And annals graved in characters of flame.  
Oh God! that thou wert in thy nakedness  
Less lovely or more powerful, and couldst claim  
Thy right, and awe the robbers back, who press  
To shed thy blood, and drink the tears of thy distress;

## XLIII.

Then might'st thou more appal; or, less desired,  
Be homely and be peaceful, undeplord  
For thy destructive charms; then, still untired,  
Would not be seen the armed torrents pour'd  
Down the deep Alps; nor would the hostile horde  
Of many-nation'd spoilers from the Po  
Quaff blood and water; nor the stranger's sword  
Be thy sad weapon of defence, and so,  
Victor or vanquish'd, thou the slave of friend or foe.

## XLIV.

Wandering in youth, I traced the path of him, <sup>23)</sup>  
The Roman friend of Rome's least-mortal mind,  
The friend of Tully: as my bark did skim  
The bright blue waters with a fanning wind,  
Came Megara before me, and behind  
Aegina lay, Piraeus on the right,  
And Corinth on the left; I lay reclined  
Along the prow, and saw all these unite  
In ruin, even as he had seen the desolate sight;



## XLV.

For Time hath not rebuilt them, but uprear'd  
 Barbaric dwellings on their shatter'd site,  
 Which only make more mourn'd and more endear'd  
 The few last rays of their far-scatter'd light,  
 And the crush'd relics of their vanish'd might.  
 The Roman saw these tombs in his own age,  
 These sepulchres of cities, which excite  
 Sad wonder, and his yet surviving page  
 The moral lesson bears, drawn from such pilgrimage.

## XLVI.

That page is now before me, and on mine  
*His* country's ruin added to the mass  
 Of perish'd states he mourn'd in their decline,  
 And I in desolation: all that *was*  
 Of then destruction *is*; and now, alas!  
 Rome—Rome imperial, bows her to the storm,  
 In the same dust and blackness, and we pass  
 The skeleton of her Titanic form, <sup>24)</sup>  
 Wrecks of another world, whose ashes still are warm.

## XLVII.

Yet, Italy! through every other land  
 Thy wrongs should ring, and shall from side to side;  
 Mother of Arts! as once of arms; thy hand  
 Was then our guardian, and is still our guide;  
 Parent of our Religion! whom the wide  
 Nations have knelt to for the keys of heaven!  
 Europe, repentant of her parricide,  
 Shall yet redeem thee, and, all backward driven,  
 Roll the barbarian tide, and sue to be forgiven.

## XLVIII.

But Arno wins us to the fair white walls,  
 Where the Etrurian Athens claims and keeps  
 A softer feeling for her fairy halls.  
 Girt by her theatre of hills, she reaps  
 Her corn, and wine, and oil, and Plenty leaps  
 To laughing life, with her redundant horn.  
 Along the banks where smiling Arno sweeps  
 Was modern Luxury of Commerce born,  
 And buried Learning rose, redeem'd to a new morn.



## XLIX.

There, too, the Goddess loves in stone, and fills<sup>25)</sup>  
 The air around with beauty; we inhale  
 The ambrosial aspect, which, beheld, instils  
 Part of its immortality; the veil  
 Of heaven is half undrawn; within the pale  
 We stand, and in that form and face behold  
 What Mind can make, when Nature's self would fail;  
 And to the fond idolaters of old  
 Envy the innate flash which such a soul could  
 mould:

## L.

We gaze and turn away, and know not where,  
 Dazzled and drunk with beauty, till the heart  
 Reels with its fulness; there — for ever there —  
 Chain'd to the chariot of triumphal Art,  
 We stand as captives, and would not depart.  
 Away! — there need no words, nor terms precise,  
 The paltry jargon of the marble mart,  
 Where Pedantry gulls Folly — we have eyes:  
 Blood — pulse — and breast, confirm the Dardan  
 Shepherd's prize.

## LI.

Appear'dst thou not to Paris in this guise?  
 Or to more deeply blest Anchises? or,  
 In all thy perfect goddess-ship, when lies  
 Before thee thy own vanquish'd Lord of War?  
 And gazing in thy face as toward a star,  
 Laid on thy lap, his eyes to thee upturn,  
 Feeding on thy sweet cheek!<sup>26)</sup> while thy lips are  
 With lava kisses melting while they burn,  
 Shower'd on his eyelids, brow, and mouth, as from  
 an urn!

## LII.

Glowing, and circumfused in speechless love,  
 Their full divinity inadequate  
 That feeling to express, or to improve,  
 The gods become as mortals, and man's fate  
 Has moments like their brightest; but the weight  
 Of earth recoils upon us; — let it go!  
 We can recal such visions, and create,  
 From what has been, or might be, things which grow  
 Into thy statue's form, and look like gods below.



LIII.

I leave to learned fingers, and wise hands,  
The artist and his ape, to teach and tell  
How well his connoisseurship understands  
The graceful bend, and the voluptuous swell:  
Let these describe the undescribable:  
I would not their vile breath should crisp the stream  
Wherein that image shall for ever dwell;  
The unruffled mirror of the loveliest dream  
That ever left the sky on the deep soul to beam.

LIV.

In Santa Croce's holy precincts lie <sup>27)</sup>  
Ashes which make it holier, dust which is  
Even in itself an immortality,  
Though there were nothing save the past, and this,  
The particle of those sublimities  
Which have relapsed to chaos:— here repose  
Angelo's, Alfieri's bones, and his, <sup>28)</sup>  
The starry Galileo, with his woes;  
Here Machiavelli's earth return'd to whence it rose. <sup>29)</sup>

LV.

These are four minds, which, like the elements,  
Might furnish forth creation:— Italy!  
Time, which hath wrong'd thee with ten thousand  
Of thine imperial garment, shall deny, (rents  
And had denied, to every other sky,  
Spirits which soar from ruin:— thy decay  
Is still impregnate with divinity,  
Which gilds it with revivifying ray;  
Such as the great of yore, Canova is to-day.

LVI.

But where repose the all Etruscan three—  
Dante, and Petrarch, and, scarce less than they,  
The Bard of Prose, creative spirit! he  
Of the Hundred Tales of love— where did they lay  
Their bones, distinguish'd from our common clay  
In death as life? Are they resolved to dust,  
And have their country's marbles nought to say?  
Could not her quarries furnish forth one bust?  
Did they not to her breast their filial earth intrust?



## LVII.

Ungrateful Florence! Dante sleeps afar, <sup>30)</sup>  
 Like Scipio, buried by the upbraiding shore; <sup>31)</sup>  
 Thy factions, in their worse than civil war,  
 Proscribed the bard whose name for evermore  
 Their children's children would in vain adore  
 With the remorse of ages; and the crown <sup>32)</sup>  
 Which Petrarch's laureate brow supremely wore,  
 Upon a far and foreign soil had grown,  
 His life, his fame, his grave, though rifled — not thine  
 own.

## LVIII.

Boccaccio to his parent earth bequeath'd <sup>33)</sup>  
 His dust, — and lies it not her Great among,  
 With many a sweet and solemn requiem breathed  
 O'er him who form'd the Tuscan's siren tongue?  
 That music in itself, whose sounds are song,  
 The poetry of speech? No; — even his tomb  
 Uptorn, must bear the hyaena bigot's wrong,  
 No more amidst the meaner dead find room,  
 Nor claim a passing sigh, because it told for *whom*!

## LIX.

And Santa Croce wants their mighty dust;  
 Yet for this want more noted, as of yore  
 The Caesar's pageant, shorn of Brutus' bust,  
 Did but of Rome's best Son remind her more:  
 Happier Ravenna! on thy hoary shore,  
 Fortress of falling empire! honour'd sleeps  
 The immortal exile; — Arqua, too, her store  
 Of tuneful relics proudly claims and keeps,  
 While Florence vainly begs her banish'd dead and  
 weeps.

## LX.

What is her pyramid of precious stones? <sup>34)</sup>  
 Of porphyry, jasper, agate, and all hues  
 Of gem and marble, to encrust the bones  
 Of merchant-dukes? the momentary dew  
 Which, sparkling to the twilight stars, infuse  
 Freshness in the green turf that wraps the dead,  
 Whose names are mausoleums of the Muse,  
 Are gently prest with far more reverent tread  
 Than ever paced the slab which paves the princely  
 head.



## LXI.

There be more things to greet the heart and eyes  
 In Arno's dome of Art's most princely shrine,  
 Where Sculpture with her rainbow sister vies;  
 There be more marvels yet—but not for mine;  
 For I have been accustom'd to entwine  
 My thoughts with Nature rather in the fields,  
 Than Art in galleries: though a work divine  
 Calls for my spirit's homage, yet it yields  
 Less than it feels, because the weapon which it  
     wields

## LXII.

Is of another temper, and I roam  
 By Thrasimene's lake, in the defiles  
 Fatal to Roman rashness, more at home;  
 For there the Carthaginian's warlike wiles  
 Come back before me, as his skill beguiles  
 The host between the mountains and the shore,  
 Where Courage falls in her despairing files,  
 And torrents, swoln to rivers with their gore,  
 Reek through the sultry plain, with legions scatter'd  
     o'er,

## LXIII.

Like to a forest fell'd by mountain winds;  
 And such the storm of battle on this day,  
 And such the phrensy, whose convulsion blinds  
 To all save carnage, that, beneath the fray,  
 An earthquake reel'd unheededly away! <sup>35</sup>)  
 None felt stern Nature rocking at his feet,  
 And yawning forth a grave for those who lay  
 Upon their bucklers for a winding sheet;  
 Such is the absorbing hate when warring nations  
     meet!

## LXIV.

The Earth to them was as a rolling bark  
 Which bore them to Eternity; they saw  
 The Ocean round, but had no time to mark  
 The motions of their vessel; Nature's law,  
 In them suspended, reck'd not of the awe (birds,  
 Which reigns when mountains tremble, and the  
 Plunge in the clouds for refuge and withdraw  
 From their down-toppling nests; and bellowing  
     herds  
 Stumble o'er heaving plains, and man's dread hath  
     no words.



## LXV.

Far other scene is Thrasimene now;  
 Her lake a sheet of silver, and her plain  
 Rent by no ravage save the gentle plough;  
 Her aged trees rise thick as once the slain  
 Lay where their roots are; but a brook hath ta'en—  
 A little rill of scanty stream and bed—  
 A name of blood from that day's sanguine rain;  
 And Sanguinetto tells ye where the dead  
 Made the earth wet, and turn'd the unwilling waters  
 red.

## LXVI.

But thou, Clitumnus! in thy sweetest wave <sup>36)</sup>  
 Of the most living crystal that was e'er  
 The haunt of river nymph, to gaze and lave  
 Her limbs where nothing hid them, thou dost rear  
 Thy grassy banks whereon the milk-white steer  
 Grazes; the purest god of gentle waters!  
 And most serene of aspect, and most clear;  
 Surely that stream was unprofaned by slaughters—  
 A mirror and a bath for beauty's youngest daughters!

## LXVII.

And on thy happy shore a temple still,  
 Of small and delicate proportion, keeps,  
 Upon a mild declivity of hill,  
 Its memory of thee; beneath it sweeps  
 Thy current's calmness; oft from out it leaps  
 The finny darter with the glittering scales,  
 Who dwells and revels in thy glassy deeps;  
 While, chance, some scatter'd water-lily sails  
 Down where the shallower wave still tells its  
 bubbling tales.

## LXVIII.

Pass not unblest the Genius of the place!  
 If through the air a zephyr more serene  
 Win to the brow, 'tis his; and if ye trace  
 Along his margin a more eloquent green,  
 If on the heart the freshness of the scene  
 Sprinkle its coolness, and from the dry dust  
 Of weary life a moment lave it clean  
 With Nature's baptism, — 'tis to him ye must  
 Pay orisons for this suspension of disgust.



## LXIX.

The roar of waters! — from the headlong height  
 Velino cleaves the wave-worn precipice;  
 The fall of waters! rapid as the light  
 The flashing mass foams shaking the abyss;  
 The hell of waters! where they howl and hiss,  
 And boil in endless torture; while the sweat  
 Of their great agony, wrung out from this  
 Their Phlegethon, curls round the rocks of jet  
 That gird the gulf around, in pitiless horror set,

## LXX.

And mounts in spray the skies, and thence again  
 Returns in an unceasing shower. which round,  
 With its unemptied cloud of gentle rain,  
 Is an eternal April to the ground,  
 Making it all one emerald: — how profound  
 The gulf! and how the giant element  
 From rock to rock leaps with delirious bound,  
 Crushing the cliffs, which, downward worn and rent  
 With his fierce footsteps, yield in chasms a fearful  
 vent

## LXXI.

To the broad column which rolls on, and shows  
 More like the fountain of an infant sea  
 Torn from the womb of mountains by the throes  
 Of a new world, than only thus to be  
 Parent of rivers, which flow gushingly,  
 With many windings, through the vale: — Look  
 back!  
 Lo! where it comes like an eternity,  
 As if to sweep down all things in its track,  
 Charming the eye with dread, — a matchless ca-  
 taract, <sup>37)</sup>

## LXXII.

Horribly beautiful! but on the verge,  
 From side to side, beneath the glittering morn,  
 An Iris sits, amidst the infernal surge, <sup>38)</sup>  
 Like Hope upon a death-bed, and, unworn  
 Its steady dyes, while all around is torn  
 By the distracted waters, bears serene  
 Its brilliant hues with all their beams unshorn:  
 Resembling, 'mid the torture of the scene,  
 Love watching Madness with unalterable mien.



## LXXIII.

Once more upon the woody Apennine,  
 The infant Alps, which — had I not before  
 Gazed on their mightier parents, where the pine  
 Sits on more shaggy summits, and where roar  
 The thundering lauwine — might be worshipp'd  
 more; <sup>39)</sup>

But I have seen the soaring Jungfrau rear  
 Her never-trodden snow, and seen the hoar  
 Glaciers of bleak Mont-Blanc both far and near,  
 And in Chimari heard the thunder-hills of fear,

## LXXIV.

Th' Acroceraunian mountains of old name;  
 And on Parnassus seen the eagles fly  
 Like spirits of the spot, as 'twere for fame,  
 For still they soar'd unutterably high:  
 I 've look'd on Ida with a Trojan's eye;  
 Athos, Olympus, Aetna, Atlas, made  
 These hills seem things of lesser dignity,  
 All, save the lone Soracte's heights display'd  
 Not *now* in snow, which asks the lyric Roman's  
 aid

## LXXV.

For our remembrance, and from out the plain  
 Heaves like a long-swept wave about to break,  
 And on the curl hangs pausing: not in vain  
 May he, who will, his recollections rake  
 And quote in classic raptures, and awake  
 The hills with Latian echoes; I abhor'd  
 Too much, to conquer for the poet's sake,  
 The drill'd dull lesson, forced down word by word<sup>40)</sup>  
 In my repugnant youth, with pleasure to record

## LXXVI.

Aught that recals the daily drug which turn'd  
 My sickening memory; and, though Time hath  
 taught  
 My mind to meditate what then it learn'd,  
 Yet such the fix'd inveteracy wrought  
 By the impatience of my early thought,  
 That, with the freshness wearing out before  
 My mind could relish what it might have sought,  
 If free to choose, I cannot now restore  
 Its health; but what it then detested, still abhor.



## LXXVII.

Then farewell, Horace; whom I hated so,  
 Not for thy faults, but mine; it is a curse  
 To understand, not feel thy lyric flow,  
 To comprehend, but never love thy verse,  
 Although no deeper Moralist rehearse  
 Our little life, nor Bard prescribe his art,  
 Nor livelier Satirist the conscience pierce,  
 Awakening without wounding the touch'd heart,  
 Yet fare thee well—upon Soracte's ridge we part.

## LXXVIII.

Oh Rome! my country! city of the soul!  
 The orphans of the heart must turn to thee,  
 Lone mother of dead empires! and control  
 In their shut breasts their petty misery.  
 What are our woes and sufferance? Come and see  
 The cypress, hear the owl, and plod your way  
 O'er steps of broken thrones and temples, Ye!  
 Whose agonies are evils of a day—  
 A world is at our feet as fragile as our clay.

## LXXIX.

The Niobe of Nation's! there she stands,  
 Childless and crownless, in her voiceless woe;  
 An empty urn within her wither'd hands,  
 Whose holy dust was scatter'd long ago;  
 The Scipios' tomb contains no ashes now; 41)  
 The very sepulchres lie tenantless  
 Of their heroic dwellers: dost thou flow,  
 Old Tiber! through a marble wilderness?  
 Rise, with thy yellow waves, and mantle her di-  
 stress.

## LXXX.

The Goth, the Christian, Time, War, Flood, and Fire,  
 Have dealt upon the seven-hill'd city's pride;  
 She saw her glories star by star expire,  
 And up the steep barbarian monarchs ride,  
 Where the car climb'd the capitol; far and wide  
 Temple and tower went down, nor left a site:—  
 Chaos of ruins! who shall trace the void,  
 O'er the dim fragments cast a lunar light,  
 And say, "here was, or is," where all is doubly  
 night?



## LXXXI.

The double night of ages, and of her,  
 Night's daughter, Ignorance, hath wrapt and wrap  
 All round us, we but feel our way to err:  
 The ocean hath his chart, the stars their map,  
 And Knowledge spreads them on her ample lap;  
 But Rome is as the desert, where we steer  
 Stumbling o'er recollections; now we clap  
 Our hands, and cry "Eureka!," it is clear—  
 When but some false mirage of ruin rises near.

## LXXXII.

Alas! the lofty city! and alas!  
 The trebly hundred triumphs! <sup>(42)</sup> and the day  
 When Brutus made the dagger's edge surpass  
 The conqueror's sword in bearing fame away!  
 Alas, for Tully's voice, and Virgil's lay,  
 And Livy's pictured page!— but these shall be  
 Her resurrection; all beside—decay.  
 Alas, for Earth, for never shall we see  
 That brightness in her eye she bore when Rome  
 was free!

## LXXXIII.

Oh thou, whose chariot roll'd on Fortune's wheel, <sup>(43)</sup>  
 Triumphant Sylla! Thou, who didst subdue  
 Thy country's foes ere thou wouldst pause to feel  
 The wrath of thy own wrongs, or reap the due  
 Of hoarded vengeance till thine eagles flew  
 O'er prostrate Asia;— thou, who with thy frown  
 Annihilated senates—Roman, too,  
 With all thy vices, for thou didst lay down  
 With an atoning smile a more than earthly crown—

## LXXXIV.

The dictatorial wreath,— couldst thou divine  
 To what would one day dwindle that which made  
 Thee more than mortal? and that so supine  
 By aught than Romans Rome should thus be laid?  
 She who was named Eternal, and array'd  
 Her warriors but to conquer—she who veil'd  
 Earth with her haughty shadow, and display'd,  
 Until the o'er-canopied horizon fail'd,  
 Her rushing wings— Oh! she who was Almighty  
 hail'd!



## LXXXV.

Sylla was first of victors; but our own  
 The sagest of usurpers, Cromwell; he  
 Too swept off senates while he hew'd the throne  
 Down to a block — immortal rebel! See  
 What crimes it costs to be a moment free  
 And famous through all ages! but beneath  
 His fate the moral lurks of destiny;  
 His day of double victory and death  
 Beheld him win two realms, and, happier, yield  
 his breath.

## LXXXVI.

The third of the same moon whose former course  
 Had all but crown'd him, on the selfsame day  
 Deposed him gently from his throne of force,  
 And laid him with the earth's preceding clay.<sup>44)</sup>  
 And show'd not Fortune thus how fame and sway  
 And all we deem delightful, and consume  
 Our souls to compass through each arduous way,  
 Are in her eyes less happy than the tomb?  
 Were they but so in man's, how different were his  
 doom!

## LXXXVII.

And thou, dread statute! yet existent in <sup>45)</sup>  
 The austere form of naked majesty,  
 Thou who beheldest, 'mid the assassins' din,  
 At thy bathed base the bloody Caesar lie,  
 Folding his robe in dying dignity,  
 An offering to thine altar from the queen  
 Of goods and men, great Nemesis! did he die  
 And thou, too, perish, Pompey? have ye been  
 Victors of countless kings, or puppets of a scene?

## LXXXVIII.

And thou, the thunder-stricken nurse of Rome! <sup>46)</sup>  
 She-wolf! whose brazen-imaged dugs impart  
 The milk of conquest yet within the dome  
 Where, as a monument of antique art,  
 Thou standest: — Mother of the mighty heart,  
 Which the great founder suck'd from thy wild teat,  
 Scorch'd by the Roman Jove's etherial dart,  
 And thy limbs black with lightning—dost thou yet  
 Guard thine immortal cubs, nor thy fond charge  
 forget?



## LXXXIX.

Thou dost; — but all thy foster-babes are dead—  
 The men of iron; and the world hath rear'd  
 Cities from out their sepulchres: men bled  
 In imitation of the things they fear'd,  
 And fought and conquer'd, and the same course  
     steer'd,  
 At apish distance; but as yet none have,  
 Nor could, the same supremacy have near'd,  
 Save one vain man, who is not in the grave,  
 But, vanquish'd by himself, to his own slaves a  
     slave —

## XC.

'The fool of false dominion — and a kind  
 Of bastard Caesar, following him of old  
 With steps unequal; for the Roman's mind  
 Was modell'd in a less terrestrial mould, <sup>47</sup>  
 With passions fiercer, yet a judgment cold,  
 And an immortal instinct which redeem'd  
 The frailties of a heart so soft, yet bold,  
 Alcides with the distaff now he seem'd  
 At Cleopatra's feet, — and now himself he beam'd,

## XCI.

And came—and saw—and conquer'd! But the man  
 Who would have tamed his eagles down to flee,  
 Like a train'd falcon, in the Gallic van,  
 Which he, in sooth, long led to victory,  
 With a deaf heart which never seem'd to be  
 A listener to itself, was strangely framed;  
 With but one weakest weakness — vanity,  
 Coquettish in ambition — still he aim'd —  
 At what? can he avouch — or answer what he  
     claim'd?

## XCII.

And would be all or nothing — nor could wait  
 For the sure grave to level him; few years  
 Had fix'd him with the Caesars in his fate,  
 On whom we tread: For *this* the conqueror rears  
 The arch of triumph! and for this the tears  
 And blood of earth flow on as they have flow'd,  
 An universal deluge, which appears  
 Without an ark for wretched man's abode,  
 And ebbs but to reflow! — Renew thy rainbow, God!



## XCIII.

What from this barren being do we reap?  
 Our senses narrow, and our reason frail,<sup>48)</sup>  
 Life short, and truth a gem which loves the deep,  
 And all things weigh'd in custom's falsest scale;  
 Opinion an omnipotence, — whose veil  
 Mantles the earth with darkness, until right  
 And wrong are accidents, and men grow pale  
 Lest their own judgments should become too bright,  
 And their free thoughts be crimes, and earth have too  
 much light.

## XCIV.

And thus they plod in sluggish misery,  
 Rotting from sire to son, and age to age,  
 Proud of their trampled nature, and so die,  
 Bequeathing their hereditary rage  
 To the new race of inborn slaves, who wage  
 War for their chains, and rather than be free,  
 Bleed gladiator-like, and still engage  
 Within the same arena where they see  
 Their fellows fall before, like leaves of the same  
 tree.

## XCV.

I speak not of men's creeds — they rest between  
 Man and his Maker — but of things allow'd,  
 Avert'd, and known, — and daily, hourly seen —  
 The yoke that is upon us doubly bow'd,  
 And the intent of tyranny avow'd,  
 The edict of Earth's rulers, who are grown  
 The apes of him who humbled once the proud,  
 And shook them from their slumbers on the throne;  
 Too glorious, were this all his mighty arm had done.

## XCVI.

Can tyrants but by tyrants conquer'd be,  
 And Freedom find no champion and no child  
 Such as Columbia saw arise when she  
 Sprung forth a Pallas, arm'd and undefiled?  
 Or must such minds be nourish'd in the wild,  
 Deep in the unpruned forest, 'midst the roar  
 Of cataracts, where nursing Nature smiled  
 On infant Washington? Has Earth no more  
 Such seeds within her breast, or Europe no such  
 shore?



## xcvii.

But France got drunk with blood to vomit crime,  
 And fatal have her Saturnalia been  
 To Freedom's cause, in every age and clime;  
 Because the deadly days which we have seen,  
 And vile Ambition, that built up between  
 Man and his hopes an adamant wall,  
 And the base pageant last upon the scene,  
 Are grown the pretext for the eternal thrall  
 Which nips life's tree, and dooms man's worst —  
 his second fall.

## xcviii.

Yet, Freedom! yet thy banner, torn, but flying,  
 Streams like the thunder-storm *against* the wind;  
 Thy trumpet voice, though broken now and dying,  
 The loudest still the tempest leaves behind;  
 Thy tree hath lost its blossoms, and the rind,  
 Chopp'd by the axe, looks rough and little worth,  
 But the sap lasts, — and still the seed we find  
 Sown deep, even in the bosom of the North;  
 So shall a better spring less bitter fruit bring forth.

## xcix.

There is a stern round tower of other days, <sup>49)</sup>  
 Firm as a fortress, with its fence of stone,  
 Such as an army's baffled strength delays,  
 Standing with half its battlements alone,  
 And with two thousand years of ivy grown,  
 The garland of eternity, where wave  
 The green leaves over all by time o'erthrown; —  
 What was this tower of strength? within its cave  
 What treasure lay so lock'd, so hid? — A woman's  
 grave.

## c.

But who was she, the lady of the dead,  
 Tomb'd in a palace? Was she chaste and fair?  
 Worthy a king's — or more — a Roman's bed?  
 What race of chiefs and heroes did she bear?  
 What daughter of her beauties was the heir?  
 How lived — how loved — how died she? Was  
 she not  
 So honour'd — and conspicuously there,  
 Where meaner relics must not dare to rot,  
 Placed to commemorate a more than mortal lot?



## CI.

Was she as those who love their lords, or they  
 Who love the lords of others? such have been  
 Even in the olden time Rome's annals say.  
 Was she a matron of Cornelia's mien,  
 Or the light air of Egypt's graceful queen,  
 Profuse of joy — or 'gainst it did she war,  
 Inveterate in virtue? Did she lean  
 To the soft side of the heart, or wisely bar  
 Love from amongst her griefs? — for such the af-  
 fections are.

## CII.

Perchance she died in youth: it may be, bow'd  
 With woes far heavier than the ponderous tomb  
 That weigh'd upon her gentle dust, a cloud  
 Might gather o'er her beauty, and a gloom  
 In her dark eye, prophetic of the doom  
 Heaven gives its favourites — early death; yet  
 shed <sup>50</sup>)  
 A sunset charm around her, and illumine  
 With hectic light, the Hesperus of the dead,  
 Of her consuming cheek the autumnal leaf-like red.

## CIII.

Perchance she died in age — surviving all,  
 Charms, kindred, children — with the silver gray  
 On her long tresses, which might yet recal,  
 It may be, still a something of the day  
 When they were braided, and her proud array  
 And lovely form were envied, praised, and eyed  
 By Rome — But whither would Conjecture stray?  
 Thus much alone we know — Metella died,  
 The wealthiest Roman's wife; Behold his love or  
 pride!

## CIV.

I know not why — but standing thus by thee  
 It seems as if I had thine inmate known,  
 Thou tomb! and other days come back on me  
 With recollected music, though the tone  
 Is changed and solemn, like the cloudy groan  
 Of dying thunder on the distant wind;  
 Yet could I seat me by this ivied stone  
 Till I had bodied forth the heated mind  
 Forms from the floating wreck which Ruin leaves  
 behind;



## CV.

And from the planks, far shatter'd o'er the rocks,  
 Built me a little bark of hope, once more  
 To battle with the ocean and the shocks  
 Of the loud breakers, and the ceaseless roar  
 Which rushes on the solitary shore  
 Where all lies founder'd that was ever dear:  
 But could I gather from the wave-worn store  
 Enough for my rude boat, where should I steer?  
 There woos no home, nor hope, nor life, save what  
 is here.

## CVI.

Then let the winds howl on! their harmony  
 Shall henceforth be my music, and the night  
 The sound shall temper with the owlets' cry,  
 As I now hear them, in the fading light  
 Dim o'er the bird of darkness' native site,  
 Answering each other on the Palatine,  
 With their large eyes, all glistening gray and bright,  
 And sailing pinions. — Upon such a shrine  
 What are our petty griefs? — let me not number  
 mine.

## CVII.

Cypress and ivy, weed and wallflower grown  
 Matted and mass'd together, hillocks heap'd  
 On what were chambers, arch crush'd, column  
 strown  
 In fragments, choked up vaults, and frescos steep'd  
 In subterranean damps, where the owl peep'd,  
 Deeming it midnight: — Temples, baths, or halls?  
 Pronounce who can; for all that Learning reap'd  
 From her research hath been, that these are walls —  
 Behold the Imperial Mount! 'tis thus the mighty  
 falls. <sup>51)</sup>

## CVIII.

There is the moral of all human tales; <sup>52)</sup>  
 'Tis but the same rehearsal of the past,  
 First Freedom, and then Glory — when that fails,  
 Wealth, vice, corruption, — barbarism at last.  
 And history, with all her volumes vast,  
 Hath but *one* page, — 'tis better written here,  
 Where gorgeous Tyranny had thus amass'd  
 All treasures, all delights, that eye or ear,  
 Heart, soul could seek, tongue ask — Away with  
 words! draw near,



## CIX.

Admire, exult — despise — laugh, weep, — for here  
 There is such matter for all feeling: — Man!  
 Thou pendulum betwixt a smile and tear,  
 Ages and realms are crowded in this span,  
 This mountain, whose obliterated plan  
 The pyramid of empires pinnacled,  
 Of Glory's gewgaws shining in the van  
 Till the sun's rays with added flame were fill'd!  
 Where are its golden roofs? where those who dared  
 to build?

## CX.

Tully was not so eloquent as thou,  
 Thou nameless column with the buried base!  
 What are the laurels of the Caesar's brow?  
 Crown me with ivy from his dwelling-place.  
 Whose arch or pillar meets me in the face,  
 Titus or Trajan's? No — 'tis that of Time:  
 Triumph, arch, pillar, all he doth displace  
 Scoffing; and apostolic statues climb  
 To crush the imperial urn, whose ashes slept subli-  
 me, <sup>53)</sup>

## CXI.

Buried in air, the deep blue sky of Rome,  
 And looking to the stars: they had contain'd  
 A spirit which with these would find a home,  
 The last of those who o'er the whole earth reign'd,  
 The Roman globe, for after none sustain'd,  
 But yielded back his conquests: — he was more  
 Than a mere Alexander, and, unstain'd  
 With household blood and wine, serenely wore  
 His sovereign virtues — still we Trajan's name  
 adore. <sup>54)</sup>

## CXII.

Where is the rock of triumph, the high place  
 Where Rome embraced her heroes? where the steep  
 Tarpeian? fittest goal of Treason's race,  
 The promontory whence the Traitor's Leap  
 Cured all ambition. Did the conquerors heap  
 Their spoils here? Yes; and in yon field below,  
 A thousand years of silenced factions sleep —  
 The Forum, where the immortal accents glow,  
 And still the eloquent air breathes — burns with  
 Cicero!



## CXIII.

The field of freedom, faction, fame, and blood:  
 Here a proud people's passions were exhaled,  
 From the first hour of empire in the bud  
 To that when further worlds to conquer fail'd;  
 But long before had Freedom's face been veil'd,  
 And Anarchy assumed her attributes;  
 Till every lawless soldier who assail'd  
 Trod on the trembling senate's slavish mutes,  
 Or raised the venal voice of baser prostitutes.

## CXIV.

Then turn we to her latest tribune's name,  
 From her ten thousand tyrants turn to thee,  
 Redeemer of dark centuries of shame —  
 The friend of Petrarch — hope of Italy —  
 Rienzi! last of Romans! While the tree <sup>55</sup>)  
 Of freedom's wither'd trunk puts forth a leaf,  
 Even for thy tomb a garland let it be —  
 The forum's champion, and the people's chief —  
 Her new-born Numa thou — with reign, alas! too  
 brief.

## CXV.

Egeria! sweet creation of some heart <sup>56</sup>)  
 Which found no mortal resting-place so fair  
 As thine ideal breast; whate'er thou art  
 Or wert, — a young Aurora of the air,  
 The nympholepsy of some fond despair;  
 Or, it might be, a beauty of the earth,  
 Who found a more than common votary there  
 Too much adoring; whatsoe'er thy birth,  
 Thou wert a beautiful thought, and softly bodied  
 forth.

## CXVI.

The mosses of thy fountain still are sprinkled  
 With thine Elysian water-drops; the face  
 Of thy cave-guarded spring, with years unwrinkled  
 Reflects the meek-eyed genius of the place,  
 Whose green, wild margin now no more erase  
 Art's work's; nor must the delicate waters sleep,  
 Prison'd in marble, bubbling from the base  
 Of the cleft statue, with a gentle leap  
 The rill runs o'er, and round, fern, flowers, and  
 ivy, creep



## CXVII.

Fantastically tangled; the green ills  
Are clothed with early blossoms, through the grass  
The quick-eyed lizard rustles, and the bills  
Of summer-birds sing welcome as ye pass;  
Flowers fresh in hue, and many in their class,  
Implore the pausing step, and with their dyes  
Dance in the soft breeze in a fairy mass;  
The sweetness of the violet's deep blue eyes,  
Kiss'd by the breath of heaven, seems colour'd by  
its skies.

## CXVIII.

Here didst thou dwell, in this enchanted cover,  
Egeria! thy all heavenly bosom beating  
For the far footsteps of thy mortal lover;  
The purple Midnight veil'd that mystic meeting  
With her most starry canopy, and seating  
Thyself by thine adorer, what befel?  
This cave was surely shaped out for the greeting  
Of an enamoured Goddess, and the cell  
Haunted by holy Love—the earliest oracle!

## CXIX.

And didst thou not, thy breast to his replying,  
Blend a celestial with a human heart;  
And Love, which dies as it was born, in sighing,  
Share with immortal transports? cloud thine art  
Make them indeed immortal, and impart  
The purity of heaven to earthly joys,  
Expel the venom and not blunt the dart—  
The dull satiety which all destroys—  
And root from out the soul the deadly weed which  
cloys?

## CXX.

Alas! our young affections run to waste,  
Or water but the desert; whence arise  
But weeds of dark luxuriance, tares of haste,  
Rank at the core, though tempting to the eyes,  
Flowers whose wild odours breathe but agonies,  
And trees whose gums are poison; such the plants  
Which spring beneath her steps as Passion flies  
O'er the world's wilderness, and vainly pants  
For some celestial fruit forbidden to our wants.



## CXXI.

Oh Love! no habitant of earth thou art —  
 An unseen seraph, we believe in thee,  
 A faith whose martyrs are the broken heart,  
 But never yet hath seen, nor e'er shall see  
 The naked eye, thy form, as it should be;  
 The mind hath made thee, as it peopled heaven,  
 Even with its own desiring phantasy,  
 And to a thought such shape and image given,  
 As haunts the unquench'd soul—parch'd—wearied—  
 wrung — and riven.

## CXXII.

Of its own beauty is the mind diseased,  
 And fevers into false creation: — where,  
 Where are the forms the sculptor's soul hath seized?  
 In him alone. Can Nature show so fair?  
 Where are the charms and virtues which we dare  
 Conceive in boyhood and pursue as men,  
 The unreach'd Paradise of our despair,  
 Which o'er-informs the pencil and the pen,  
 And overpowers the page where it would bloom  
 again?

## CXXIII.

Who loves, raves — 'tis youth's frenzy—but the cure  
 Is bitterer still; as charm by charm unwinds  
 Which robed our idols, and we see too sure  
 Nor worth nor beauty dwells from out the mind's  
 Ideal shape of such; yet still it binds  
 The fatal spell, and still it draws us on,  
 Reaping the whirlwind from the oft-sown winds;  
 The stubborn heart, its alchemy begun,  
 Seems ever near the prize — wealthiest when most  
 undone.

## CXXIV.

We wither from our youth, we gasp away —  
 Sick—sick; unfound the boon—unslaked the thirst,  
 Though to the last, in verge of our decay,  
 Some phantom lures, such as we sought at first—  
 But all too late, — so are we doubly curst.  
 Love, fame, ambition, avarice — 'tis the same,  
 Each idle — and all ill — and none the worst —  
 For all are meteors with a different name,  
 And Death the sable smoke where vanishes the  
 flame.



## CXXV.

Few — none — find what they love or could have  
 loved,  
 Though accident, blind contact, and the strong  
 Necessity of loving, have removed  
 Antipathies — but to recur, ere long,  
 Envenom'd with irrevocable wrong;  
 And Circumstance, that unspiritual god  
 And miscreator, makes and helps along  
 Our coming evils with a crutch-like rod,  
 Whose touch turns Hope to dust, — the dust we all  
 have trod.

## CXXVI.

Our life is a false nature — 'tis not in  
 The harmony of things, — this hard decree,  
 This uneradicable taint of sin,  
 This boundless upas, this all-blasting tree,  
 Whose root is earth, whose leaves and branches be  
 The skies which rain their plagues on men like  
 dew —  
 Disease, death, bondage — all the woes we see —  
 And worse, the woes we see not — which throb  
 through  
 The immedicable soul, with heart-aches ever new.

## CXXVII.

Yet let us ponder boldly — 'tis a base <sup>57</sup>)  
 Abandonment of reason to resign  
 Our right of thought — our last and only place  
 Of refuge; this, at least, shall still be mine:  
 Though from our birth the faculty divine  
 Is chain'd and tortured — cabin'd, cribb'd, confined,  
 And bred in darkness, lest the truth should shine  
 Too brightly on the unprepared mind, (blind.  
 The beam pours in, for time and skill will couch the

## CXXVIII.

Arches on arches! as it were that Rome,  
 Collecting the chief trophies of her line,  
 Would build up all her triumphs in one dome,  
 Her Coliseum stands; the moonbeams shine  
 As 'twere its natural torches, for divine  
 Should be the light which streams here, to illumine  
 This long-explored but still exhaustless mine  
 Of contemplation; and the azure gloom  
 Of an Italian night, where the deep skies assume



## CXXIX.

Hues which have words, and speak to ye of heaven,  
 Floats o'er this vast and wondrous monument,  
 And shadows forth its glory. There is given  
 Unto the things of earth, which Time hath bent,  
 A spirit's feeling, and where he hath leant  
 His hand, but broke his scythe, there is a power  
 And magic in the ruin'd battlement,  
 For which the palace of the present hour  
 Must yield its pomp, and wait till ages are its  
 dower.

## CXXX.

Oh Time! the beautifier of the dead,  
 Adorner of the ruin, comforter  
 And only healer when the heart hath bled —  
 Time! the corrector where our judgments err,  
 The test of truth, love, — sole philosopher,  
 For all beside are sophists, from thy thrift,  
 Which never loses though it doth defer —  
 Time, the avenger! unto thee I lift  
 My hands, and eyes, and heart, and crave of thee  
 a gift:

## CXXXI.

Amidst this wreck, where thou hast made a shrine  
 And temple more divinely desolate,  
 Among thy mightier offerings here are mine,  
 Ruins of years — though few, yet full of fate: —  
 If thou hast ever seen me too elate,  
 Hear me not; but if calmly I have borne  
 Good, and reserved my pride against the hate  
 Which shall not whelm me, let me not have worn  
 This iron in my soul in vain — shall *they* not mourn?

## CXXXII.

And thou, who never yet of human wrong  
 Lost the unbalanced scale, great Nemesis! <sup>58)</sup>  
 Here, where the ancient paid thee homage long —  
 Thou, who didst call the Furies from the abyss,  
 And round Orestes bade them howl and hiss  
 For that unnatural retribution — just,  
 Had it but been from hands less near — in this  
 Thy former realm, I call thee from the dust!  
 Dost thou not hear my heart? — Awake! thou shalt,  
 and must.



## CXXXIII.

It is not that I may not have incurr'd  
 For my ancestral faults or mine the wound  
 I bleed withal, and, had it been conferr'd  
 With a just weapon, it had flow'd unbound;  
 But now my blood shall not sink in the ground;  
 To thee I do devote it—*thou* shalt take  
 The vengeance, which shall yet be sought and  
 found.

Which if *I* have not taken for the sake—  
 But let that pass — I sleep, but thou shalt yet  
 awake.

## CXXXIV.

And if my voice break forth, 'tis not that now  
 I shrink from what is suffer'd: let him speak  
 Who hath beheld decline upon my brow,  
 Or seen my mind's convulsion leave it weak;  
 But in this page a record will I seek.  
 Not in the air shall these my words disperse,  
 Though I be ashes; a far hour shalt wreak  
 The deep prophetic fulness of this verse,  
 And pile on human heads the mountain of my  
 curse!

## CXXXV.

That curse shall be Forgiveness. — Have I not—  
 Hear me, my mother Earth! behold it, Heaven! —  
 Have I not had to wrestle with my lot?  
 Have I not suffer'd things to be forgiven?  
 Have I not had my brain sear'd, my heart riven,  
 Hopes sapp'd, name blighted, Life's life lied away?  
 And only not to desperation driven,  
 Because not altogether of such clay  
 As rots into the souls of those whom I survey.

## CXXXVI.

From mighty wrongs to petty perfidy  
 Have I not seen what human things could do?  
 From the loud roar of foaming calumny  
 To the small whisper of the as paltry few,  
 And subtler venom of the reptile crew,  
 The Janus glance of whose significant eye,  
 Learning to lie with silence, would seem true,  
 And without utterance, save the shrug or sigh,  
 Deal round to happy fools its speechless obloquy.



## CXXXVII.

But I have lived, and have not lived in vain:  
 My mind may lose its force, my blood its fire,  
 And my frame perish even in conquering pain;  
 But there is that within me which shall tire  
 Torture and Time, and breathe when I expire;  
 Something unearthly, which they deem not of,  
 Like the remember'd tone of a mute lyre,  
 Shall on their soften'd spirits sink, and move  
 In hearts all rocky now the late remorse of love.

## CXXXVIII.

The seal is set. — Now welcome, thou dread power!  
 Nameless, yet thus omnipotent, which here  
 Walk'st in the shadow of the midnight hour  
 With a deep awe, yet all distinct from fear;  
 Thy haunts are ever where the dead walls rear  
 Their ivy mantles, and the solemn scene  
 Derives from thee a sense so deep and clear  
 That we become a part of what has been,  
 And grow unto the spot, all-seeing but unseen.

## CXXXIX.

And here the buzz of eager nations ran,  
 In murmur'd pity, or loud-roar'd applause,  
 As man was slaughter'd by his fellow man.  
 And wherefore slaughter'd? wherefore, but because  
 Such were the bloody Circus' genial laws,  
 And the imperial pleasure. — Wherefore not?  
 What matters where we fall to fill the maws  
 Of worms — on battle-plains or listed spot?  
 Both are but theatres where the chief actors rot.

## CXL.

I see before me the Gladiator lie: 59)  
 He leans upon his hand — his manly brow  
 Consents to death, but conquers agony,  
 And his droop'd head sinks gradually low —  
 And through his side the last drops, ebbing slow  
 From the red gash, fall heavy, one by one,  
 Like the first of a thunder-shower; and now  
 The arena swims around him — he is gone,  
 Ere ceased the inhuman shout which hail'd the  
 wretch who won.



## CXLI.

He heard it, but he heeded not — his eyes  
 Were with his heart, and that was far away;  
 He reck'd not of the life he lost nor prize,  
 But where his rude hut by the Danube lay  
*There* were his young barbarians all at play,  
*There* was their Dacian mother — he, their sire,  
 Butcher'd to make a Roman holiday — <sup>60)</sup>  
 All this rush'd with his blood — Shall he expire  
 And unavenged? — Arise! ye Goths, and glut your  
 ire!

## CXLII.

But here, where Murder breathed her bloody steam;  
 And here, where buzzing nations choked the ways,  
 And roar'd or murmur'd like a mountain stream  
 Dashing or winding as its torrent strays;  
 Here, where the Roman million's blame or praise  
 Was death or life, the playthings of a crowd, <sup>61)</sup>  
 My voice sounds much — and fall the stars' faint rays  
 On the arena void — seats crush'd — walls bow'd —  
 And galleries, where my steps seem echoes stran-  
 gely loud.

## CXLIII.

A ruin — yet what ruin! from its mass  
 Walls, palaces, half-cities, have been rear'd;  
 Yet oft the enormous skeleton ye pass,  
 And marvel where the spoil could have appear'd.  
 Hath it indeed been plunder'd, or but clear'd?  
 Alas! developed, opens the decay,  
 When the colossal fabric's form is near'd:  
 It will not bear the brightness of the day,  
 Which streams too much on all years, man, have  
 reft away.

## CXLIV.

But when the rising moon begins to climb  
 Its topmost arch, and gently pauses there;  
 When the stars twinkle through the loops of time,  
 And the low night-breeze waves along the air  
 The garland-forest, which the gray walls wear,  
 Like laurels on the bald first Caesar's head; <sup>62)</sup>  
 When the light shines serene but doth not glare,  
 Then in this magic circle raise the dead:  
 Heroes have trod this spot — 'tis on their dust ye  
 tread.



## CXLV.

"While stands the Coliseum, Rome shall stand; <sup>63)</sup>  
 "When falls the Coliseum, Rome shall fall;  
 "And when Rome falls — the World." From our  
 own land

Thus spake the pilgrims o'er this mighty wall  
 In Saxon times, which we are wont to call  
 Ancient; and these three mortal things are still  
 On their foundations, and unalter'd all;  
 Rome and her Ruin past Redemption's skill,  
 The World, the same wide den — of thieves, or  
 what ye will.

## CXLVI.

Simple, erect, severe, austere, sublime —  
 Shrine of all saints and temple of all gods,  
 From Jove to Jesus — spared and blest by time; <sup>64)</sup>  
 Looking tranquillity, while falls or nods  
 Arch, empire, each thing round thee, and man plods  
 His way through thorns to ashes — glorious dome!  
 Shalt thou not last? Time's scythe and tyrant's rods  
 Shiver upon thee — sanctuary and home  
 Of art and piety — Pantheon! — pride of Rome!

## CXLVII.

Relic of nobler days, and noblest arts!  
 Despoil'd yet perfect, with thy circle spreads  
 A holiness appealing to all hearts —  
 To art a model; and to him who treads  
 Rome for the sake of ages, Glory sheds  
 Her light through thy sole aperture; to those  
 Who worship, here are altars for their beads;  
 And they who feel for genius may repose  
 Their eyes on honour'd forms, whose busts around  
 them close. <sup>65)</sup>

## CXLVIII.

There is a dungeon, in whose dim drear light <sup>66)</sup>  
 What do I gaze on? Nothing: Look again!  
 Two forms are slowly shadow'd on my sight —  
 Two insulated phantoms of the brain:  
 It is not so; I see them full and plain —  
 An old man, and a female young and fair,  
 Fresh as a nursing mother, in whose vein  
 The blood is nectar: — but what doth she there,  
 With her unmantled neck, and bosom white and  
 bare?



## CXLIX.

Full swells the deep pure fountain of young life,  
 Where *on* the heart and *from* the heart we took  
 Our first and sweetest nurture, when the wife  
 Blest into mother, in the innocent look,  
 Or even the piping cry of lips that brook  
 No pain and small suspense, a joy perceives  
 Man knows not, when from out its cradled nook  
 She sees her little bud put forth its leaves —  
 What may the fruit be yet? — I know not — Cain  
 was Eve's.

## CL.

But here youth offers to old age the food,  
 The milk of his own gift: — it is her sire  
 To whom she renders back the debt of blood  
 Born with her birth. No; he shall not expire  
 While in those warm and lovely veins the fire  
 Of health and holy feeling can provide  
 Great Nature's Nile, whose deep stream rises higher  
 Than Egypt's river: — from that gentle side  
 Drink, drink and live, old man! Heaven's realm  
 holds no such tide.

## CLI.

The starry fable of the milky way  
 Has not thy story's purity; it is  
 A constellation of a sweeter ray,  
 And sacred Nature triumphs more in this  
 Reverse of her decree, than in the abyss  
 Where sparkle distant worlds: — Oh, holiest  
 nurse!  
 No drop of that clear stream its way shall miss  
 To thy sire's heart, replenishing its source  
 With life, as our freed souls rejoin the universe.

## CLII.

Turn to the Mole which Hadrian rear'd on high,<sup>67)</sup>  
 Imperial mimic of old Egypt's piles,  
 Colossal copyist of deformity,  
 Whose travel'd phantasy from the far Nile's  
 Enormous model, doom'd the artist's toils  
 To build for giants, and for his vain earth  
 His shrunken ashes raise this dome: How smiles  
 The gazer's eye with philosophic mirth,  
 To view the huge design which sprung from such  
 a birth!



## CLIII.

But lo! the dome—the vast and wondrous dome, <sup>68</sup>)  
 To which Diana's marvel was a cell—  
 Christ's mighty shrine above his martyr's tomb!  
 I have beheld the Ephesian's miracle—  
 Its columns strew the wilderness, and dwell  
 The hyaena and the jackall in their shade;  
 I have beheld Sophia's bright roofs swell  
 Their glittering mass i' the sun, and have survey'd  
 Its sanctuary the while the usurping Moslem pray'd;

## CLIV.

But thou, of temples old, or altars new,  
 Standest alone—with nothing like to thee—  
 Worthiest of God, the holy and the true.  
 Since Zion's desolation, when that He  
 Forsook his former city, what could be,  
 Of earthly structures, in his honour piled,  
 Of a sublimer aspect? Majesty,  
 Power, Glory, Strength, and Beauty, all are aisled  
 In this eternal ark of worship undefiled.

## CLV.

Enter: its grandeur overwhelms thee not;  
 And why? it is not lessen'd; but thy mind,  
 Expanded by the genius of the spot,  
 Has grown colossal, and can only find  
 A fit abode wherein appear enshrined  
 Thy hopes of immortality; and thou  
 Shalt one day, if found worthy, so defined,  
 See thy God face to face, as thou dost now  
 His Holy of Holies, nor be blasted by his brow.

## CLVI.

Thou movest—but increasing with the advance,  
 Like climbing some great Alp, which still doth  
     rise,  
 Deceived by its gigantic elegance;  
 Vastness which grows—but grows to harmonize—  
 All musical in its immensities;  
 Rich marbles—richer painting—shrines where  
     flame  
 The lamps of gold—and haughty dome which vies  
 In air with Earth's chief structures, though their  
     frame  
 Sits on the firm-set ground—and this the clouds  
     must claim.



## CLVII.

Thou seest not all; but piecemeal thou must break,  
 To separate contemplation, the great whole;  
 And as the ocean many bays will make,  
 That ask the eye—so here condense thy soul  
 To more immediate objects, and control  
 Thy thoughts until thy mind hath got by heart  
 Its eloquent proportions, and unroll  
 In mighty graduations, part by part,  
 The glory which at once upon thee did not dart,

## CLVIII.

Not by its fault—but thine: Our outward sense  
 Is but of gradual grasp—and as it is  
 That what we have of feeling most intense  
 Outstrips our faint expression; even so this  
 Outshining and o'erwhelming edifice  
 Fools our fond gaze, and greatest of the great  
 Defies as first our Nature's littleness,  
 Till, growing with its growth, we thus dilate  
 Our spirits to the size of that they contemplate.

## CLIX.

Then pause, and be enlighten'd; there is more  
 In such a survey than the sating gaze  
 Of wonder pleased, or awe which would adore  
 The worship of the place, or the mere praise  
 Of art and its great masters, who could raise  
 What former time, nor skill, nor thought could  
 plain;  
 The fountain of sublimity displays  
 Its depth, and thence may draw the mind of man  
 Its golden sands, and learn what great conceptions  
 can.

## CLX.

Or, turning to the Vatican, go see  
 Laocoon's torture dignifying pain—  
 A father's love and mortal's agony  
 With an immortal's patience blending: Vain  
 The struggle; vain, against the coiling strain  
 And gripe, and deepening of the dragon's grasp,  
 The old man's clench; the long envenom'd chain  
 Rivets the living links,—the enormous asp  
 Enforces pang on pang, and stifles gasp on gasp.



## CLXI.

Or view the Lord of the unerring bow,  
 The God of life, and poesy, and light—  
 The Sun in human limbs array'd, and brow  
 All radiant from his triumph in the fight;  
 The shaft hath just been shot—the arrow bright  
 With an immortal's vengeance; in his eye  
 And nostril beautiful disdain, and might,  
 And majesty, flash their full lightnings by,  
 Developing in that one glance the Deity.

## CLXII.

But in his delicate form—a dream of Love,  
 Shaped by some solitary nymph, whose breast  
 Long'd for a deathless lover from above,  
 And madden'd in that vision—are exprest  
 All that ideal beauty ever bless'd  
 The mind with in its most unearthly mood,  
 When each conception was a heavenly guest—  
 A ray of immortality—and stood,  
 Starlike, around, until they gather'd to a god!

## CLXIII.

And if it be Prometheus stole from Heaven  
 The fire which we endure, it was repaid  
 By him to whom the energy was given  
 Which this poetic marble hath array'd  
 With an eternal glory—which, if made  
 By human hands, is not of human thought;  
 And Time himself hath hallow'd it, nor laid  
 One ringlet in the dust—nor hath it caught  
 A tinge of years, but breathes the flame with which  
     'twas wrought.

## CLXIV.

But where is he, the Pilgrim of my song,  
 The being who upheld it through the past?  
 Methinks he cometh late and tarries long.  
 He is no more—these breathings are his last;  
 His wanderings done, his visions ebbing fast,  
 And he himself as nothing:—if he was  
 Aught but a phantasy, and could be class'd  
 With forms which life and suffer—let that pass—  
 His shadow fades away into Destruction's mass,



## CLXV.

Which gathers shadow, substance, life, and all  
 That we inherit in its mortal shroud,  
 And spreads the dim and universal pall  
 Through which all things grow phantoms; and  
     the cloud  
 Between us sinks and all which ever glow'd,  
 Till Glory's self is twilight, and displays  
 A melancholy halo scarce allow'd  
 To hover on the verge of darkness; rays  
 Sadder than saddest night, for they distract the gaze,

## CLXVI.

And send us prying into the abyss,  
 To gather what we shall be when the frame  
 Shall be resolved to something less than this  
 Its wretched essence; and to dream of fame,  
 And wipe the dust from off the idle name  
 We never more shall hear, — but never more,  
 Oh, happier thought! can we be made the same:  
 It is enough in sooth that *once* we bore  
 These fardels of the heart — the heart whose sweat  
     was gore.

## CLXVII.

Hark! forth from the abyss a voice proceeds,  
 A long low distant murmur of dread sound,  
 Such as arises when a nation bleeds  
 With some deep and immedicable wound;  
 Through storm and darkness yawns the rending  
     ground,  
 The gulf is thick with phantoms, but the chief  
 Seems royal still, though with her head discrown'd,  
 And pale, but lovely, with maternal grief  
 She claps a babe, to whom her breast yields no relief,

## CLXVIII.

Scion of chiefs and monarchs, where art thou?  
 Fond hope of many nations, art thou dead?  
 Could not the grave forget thee, and lay low  
 Some less majestic, less beloved head?  
 In the sad midnight, while thy heart still bled,  
 The mother of a moment, o'er thy boy,  
 Death hush'd that pang for ever: with thee fled  
 The present happiness and promised joy  
 Which fill'd the imperial isles so full it seem'd to  
     cloy.



## CLXIX.

Peasants bring forth in safety. — Can it be,  
 Oh thou that wert so happy, so adored!  
 Those who weep not for kings shall weep for thee,  
 And Freedom's heart, grown heavy, cease to hoard  
 Her many griefs for ONE; for she had pour'd  
 Her orisons for thee, and o'er thy head  
 Beheld her Iris. — Thou, too, lonely lord,  
 And desolate consort — vainly wert thou wed!  
 The husband of a year! the father of the dead!

## CLXX.

Of sackcloth was thy wedding garment made;  
 Thy bridal's fruit is ashes: in the dust  
 The fair-hair'd Daughter of the Isles is laid.  
 The love of millions! How we did intrust  
 Futurity to her! and, though it must  
 Darken above our bones, yet fondly deem'd  
 Our children should obey her child, and bless'd  
 Her and her hoped-for seed, whose promise seem'd  
 Like stars to shepherds' eyes: — 'twas but a me-  
 teor beam'd.

## CLXXI.

Woe unto us, not her; for she sleeps well:  
 The fickle reek of popular breath, the tongue  
 Of hollow counsel, the false oracle,  
 Which from the birth of monarchy hath rung  
 Its knell in princely ears, till the o'erstung  
 Nations have arm'd in madness, the strange fate<sup>69</sup>)  
 Which tumbles mightiest sovereigns, and hath  
 flung  
 Against their blind omnipotence a weight  
 Within the opposing scale, with crushes soon or  
 late, —

## CLXXII.

These might have been her destiny; but no,  
 Our hearts deny it: and so young, so fair,  
 Good without effort, great without a foe;  
 But now a bride and mother — and now *there*!  
 How many ties did that stern moment tear!  
 From thy Sire's to his humblest subject's breast  
 Is link'd the electric chain of that despair,  
 Whose shock was as an earthquake's, and oppress'd  
 The land which loved thee so that none could love  
 thee best.



## CLXXIII.

70) Lo, Nemi! navell'd in the woody hills  
 So far, that the uprooting wind which tears  
 The oak from his foundation, and which spills  
 The ocean o'er its boundary, and bears  
 Its foam against the skies, reluctant spares  
 The oval mirror of thy glassy lake;  
 And, calm as cherish'd hate, its surface wears  
 A deep cold settled aspect nought can shake,  
 All coil'd into itself and round, as sleeps the snake.

## CLXXIV.

And near Albano's scarce divided waves  
 Shine from a sister valley;—and afar  
 The Tiber winds, and the broad ocean laves  
 The Latian coast where sprang the Epic war,  
 "Arms and the Man," whose re-ascending star  
 Rose o'er an empire:—but beneath thy right  
 Tully reposed from Rome;—and where yon bar  
 Of girdling mountains intercepts the sight  
 The Sabine farm was till'd, the weary bard's de-  
 light. 71)

## CLXXV.

But I forget.—My pilgrim's shrine is won,  
 And he and I must part,—so let it be,—  
 His task and mine alike are nearly done;  
 Yet once more let us look upon the sea;  
 The midland ocean breaks on him and me,  
 And from the Alban Mount we now behold  
 Our friend of youth, that ocean, which when we  
 Beheld it last by Calpe's rock unfold  
 Those waves, we follow'd on till the dark Euxine  
 roll'd

## CLXXVI.

Upon the blue Symplegades: long years —  
 Long, though not very many, since have done  
 Their work on both; some suffering and some  
 tears  
 Have left us nearly where we had begun:  
 Yet not in vain our mortal race hath run,  
 We have had our reward — and it is here;  
 That we can yet feel gladden'd by the sun,  
 And reap from earth, sea, joy almost as dear  
 As if there were no man to trouble what is clear.



## CLXXVII.

Oh! that the Desert were my dwelling-place,  
 With one fair Spirit for my minister,  
 That I might all forget the human race,  
 And, hating no one, love but only her!  
 Ye Elements! — in whose ennobling stir  
 I feel myself exalted — Can ye not  
 Accord me such a being? Do I err  
 In deeming such inhabit many a spot?  
 Though with them to converse can really be our  
 lot.

## CLXXVIII.

There is a pleasure in the pathless woods,  
 There is a rapture on the lonely shore,  
 There is society, where none intrudes,  
 By the deep Sea, and music in its roar:  
 I love not Man the less, but Nature more,  
 From these our interviews, in which I steal  
 From all I may be, or have been before,  
 To mingle with the Universe, and feel  
 What I can ne'er express, yet can not all conceal.

## CLXXIX.

Roll on, thou deep and dark blue ocean — roll!  
 Ten thousand fleets sweep over thee in vain;  
 Man marks the earth with ruin — his control  
 Stops with the shore; — upon the watery plain  
 The wrecks are all thy deed, nor doth remain  
 A shadow of man's ravage, save his own,  
 When, for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling groan,  
 Without a grave, unknell'd, uncoffin'd, and unknown.

## CLXXX.

His steps are not upon thy paths, — thy fields  
 Are not a spoil for him, — thou dost arise  
 And shake him from thee; the vile strength he  
 wields  
 For earth's destruction thou dost all despise,  
 Spurning him from thy bosom to the skies,  
 And send'st him, shivering in thy playful spray  
 And howling, to his Gods, where haply lies  
 His petty hope in some near port or bay,  
 And dashest him again to earth: — there let him lay.



## CLXXXI.

The armaments which thunderstrike the walls  
Of rock-built cities, bidding nations quake,  
And monarchs tremble in their capitals,  
The oak leviathans, whose huge ribs make  
Their clay creator the vain title take  
Of lord of thee, and arbiter of war;  
These are thy tops, and, as the snowy flake,  
They melt into thy yeast of waves, which mar  
Alike the Armada's pride, or spoils of Trafalgar.

## CLXXXII.

Thy shores are empires, changed in all save thee—  
Assyria, Greece, Rome, Carthage, what are they?  
Thy waters wasted them while they were free,  
And many a tyrant since; their shores obey  
The stranger, slave, or savage; their decay  
Has dried up realms to deserts:—not so thou,  
Unchangeable save to thy wild waves' play—  
Time writes no wrinkle on thine azure brow—  
Such as creation's dawn beheld, thou rollest now.

## CLXXXIII.

Thou glorious mirror, where the Almighty's form  
Glasses itself in tempests; in all time,  
Calm or convulsed—in breeze, or gale, or storm,  
Icing the pole, or in the torrid clime  
Dark-heaving;—boundless, endless, and sublime—  
The image of Eternity—the throne  
Of the Invisible; even from out thy slime  
The monsters of the deep are made; each zone  
Obeys thee; thou goest forth, dread, fathomless,  
alone.

## CLXXXIV.

And I have loved thee, Ocean! and my joy  
Of youthful sports was on thy breast to be  
Borne, like thy bubbles, onward: from a boy  
I wanton'd with thy breakers—they to me  
Were a delight; and if the freshening sea  
Made them a terror—'twas a pleasing fear,  
For I was as it were a child of thee,  
And trusted to thy billows far and near,  
And laid my hand upon thy name—as I do here.



## CLXXXV.

My task is done — my song hath ceased — my  
 theme  
 Has died into an echo; it is fit  
 The spell should break of this protracted dream.  
 The torch shall be extinguish'd which hath lit  
 My midnight lamp—and what is writ, is writ, —  
 Would it were worthier! but I am not now  
 That which I have been — and my visions flit  
 Less palpably before me — and the glow  
 Which in my spirit dwelt is fluttering, faint, and  
 low.

## CLXXXVI.

Farewell! a word that must be, and hath been —  
 A sound which makes us linger; — yet—farewell!  
 Ye! who have traced the Pilgrim to the scene  
 Which is his last, if in your memories dwell  
 A thought which once was his, if on ye swell  
 A single recollection, not in vain  
 He wore his sandal-shoon, and scallop-shell;  
 Farewell! with *him* alone may rest the pain.  
 If such there were — with *you*, the moral of his  
 strain!





## NOTES TO CANTO IV.

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### 1.

*I stood in Venice, on the Bridge of Sighs;  
A palace and a prison on each hand.*

Stanza i. lines 1 and 2.

The communication between the ducal palace and the prisons of Venice is by a gloomy bridge, or covered gallery, high above the water, and divided by a stone wall into a passage and a cell. The state dungeons, called "pozzi," or wells, were sunk in the thick walls of the palace; and the prisoner when taken out to die was conducted across the gallery to the other side, and being then led back into the other compartment, or cell, upon the bridge, was there strangled. The low portal through which the criminal was taken into this cell is now walled up; but the passage is still open, and is still known by the name of the Bridge of Sighs. The pozzi are under the flooring of the chamber at the foot of the bridge. They were formerly twelve, but on the first arrival of the French, the Venetians hastily blocked or broke up the deeper of these dungeons. You may still, however, descend by a trap-door, and crawl down through holes, half-choked by rubbish, to the depth of two stories below the first range. If you are in want of consolation for the extinction of patrician power, perhaps you may find it there; scarcely a ray of light glimmers into the narrow gallery which leads to the cells, and the places of confinement themselves are totally dark. A small hole in the wall admitted the damp air of the passages, and served for the introduction of the prisoner's food. A wooden pallet, raised a



foot from the ground, was the only furniture. The conductors tell you that a light was not allowed. The cells are about five paces in length, two and a half in width, and seven feet in height. They are directly beneath one another, and respiration is somewhat difficult in the lower holes. Only one prisoner was found when the republicans descended into these hideous recesses, and he is said to have been confined sixteen years. But the inmates of the dungeons beneath had left traces of their repentance, or of their despair, which are still visible, and may perhaps owe something to recent ingenuity. Some of the detained appear to have offended against, and others to have belonged to, the sacred body, not only from their signatures, but from the churches and belfries which they have scratched upon the walls. The reader may not object to see a specimen of the records prompted by so terrific a solitude. As nearly as they could be copied by more than one pencil, three of them are as follows:

## 1.

NON TI FIDAR AD ALCUNO PENSA E TACI  
SE FUGIR VUOI DE SPIONI INSIDIE E LACCI  
IL PENTIRTI PENTIRTI NULLA GIOVA  
MA BEN DI VALOR TUO LA VERA PROVA

1607. ADI 2. GENARO. FUI RE-  
TENTO P' LA BESTIEMMA P' AVER DATO  
DA MANZAR A UN MORTO  
IACOMO. GRITTI. SCRISSE.

## 2.

UN PARLAR POCHO et  
NEGARE PRONTO et  
UN PENSAR AL FINE PUO DARE LA VITA  
A NOI ALTRI MESCHINI

1605

EGO IOAN BAPTISTA AD  
ECCLESIAM CORTELLARIUS.

## 3.

DE CHI MI FIDO GUARDAMI DIO  
DE CHI NON MI FIDO MI GUARDARO IO

A TA H A NA  
V . L A S . C . K . R .



The copyist has followed, not corrected the solecisms; some of which are however not quite so decided, since the letters were evidently scratched in the dark. It only need be observed, that *bestemmia* and *mangiar* may be read in the first inscription, which was probably written by a prisoner confined for some act of impiety committed at a funeral; that *Cortellarius* is the name of a parish on terra firma, near the sea; and that the last initials evidently are put for *Viva la santa Chiesa Kattolica Romana*.

## 2.

*She looks a sea Cybele, fresh from ocean,  
Rising with her tiara of proud towers.*

Stanza ii. lines 1 and 2.

An old writer, describing the appearance of Venice, has made use of the above image, which would not be poetical were it not true.

*"Quo fit ut qui superne urbem contempletur,  
turritam telluris imaginem medio Oceano figura-  
tam se putet inspicere."* <sup>1)</sup>

## 3.

*In Venice Tasso's echoes are no more.*

Stanza iii. line 1.

The well known song of the gondoliers, of alternate stanzas from Tasso's Jerusalem, has died with the independence of Venice. Editions of the poem, with the original on one column, and the Venetian variations on the other, as sung by the boatmen, were once common, and are still to be found. The following extract will serve to show the difference between the Tuscan epic and the "Canta alla Barcariola."

## ORIGINAL.

Canto l'arme pietose, e 'l capitano  
Che 'l gran Sepolcro liberò di Christo.

<sup>1)</sup> Marci Antonii Sabelli de Venetae Urbis situ narratio, edit. Taurin. 1527, lib. i. fol. 202.



Molto egli oprò col senno, e con la mano  
 Molto soffrì nel glorioso acquisto;  
 E in van l' Inferno a lui s' oppose, e in vano  
 S' armò d' Asia, e di Libia il popol misto,  
 Che il Ciel gli diè favore, e sotto a i Santi  
 Segni ridusse i suoi compagni erranti.

## VENETIAN.

L' arme pietose de cantar gho voglia,  
 E de Goffredo la immortal braura  
 Che al fin l' ha libera co strassia, e dogia  
 Del nostro buon Gesù la Sepoltura  
 De mezo mondo unito, e de quel Bogia  
 Missier Pluton non l' ha bu mai paura:  
 Dio l' ha agiutá, e i compagni sparpagnai  
 Tutti 'l gh' i ha messi insieme i di del Dai.

Some of the elder gondoliers will, however, take up and continue a stanza of their once familiar bard.

On the 7th of last January, the author of *Childe Harold*, and another Englishman, the writer of this notice, rowed to the Lido with two singers, one of whom was a carpenter, and the other a gondolier. The former placed himself at the prow, the latter at the stern of the boat. A little after leaving the quay of the Piazzetta, they began to sing, and continued their exercise until we arrived at the island. They gave us, amongst other essays, the death of Clorinda, and the palace of Armida; and did not sing the Venetian, but the Tuscan verses. The carpenter, however, who was the cleverer of the two, and was frequently obliged to prompt his companion, told us that he could *translate* the original. He added, that he could sing almost three hundred stanzas, but had not spirits (*morbin* was the word he used) to learn any more, or to sing what he already knew: a man must have idle time on his hands to acquire, or to repeat, and, said the poor fellow, "look at my clothes and at me; I am starving." This speech was more affecting than his performance, which habit alone can make attractive. The recitative was shrill, screaming, and monotonous, and the gondolier



behind assisted his voice by holding his hand to one side of his mouth. The carpenter used a quiet action, which he evidently endeavoured to restrain; but was too much interested in his subject altogether to repress. From these men we learnt that singing is not confined to the gondoliers, and that, although the chant is seldom, if ever, voluntary, there are still several amongst the lower classes who are acquainted with a few stanzas.

It does not appear that it is usual for the performers to row and sing at the same time. Although the verses of the Jerusalem are no longer casually heard, there is yet much music upon the Venetian canals; and upon holidays, those strangers who are not near or informed enough to distinguish the words, may fancy that many of the gondolas still resound with the strains of Tasso. The writer of some remarks which appeared in the *Curiosities of Literature* must excuse his being twice quoted; for, with the exception of some phrases a little too ambitious and extravagant, he has furnished a very exact, as well as agreeable, description.

"In Venice the gondoliers know by heart long passages from Ariosto and Tasso, and often chant them with a peculiar melody. But this talent seems at present on the decline: — at least, after taking some pains, I could find no more than two persons who delivered to me in this way a passage from Tasso. I must add, that the late Mr. Berry once chanted to me a passage in Tasso in the manner, as he assured me, of the gondoliers.

"There are always two concerned, who alternately sing the strophes. We know the melody eventually by Rousseau, to whose songs it is printed; it has properly no melodious movement, and is a sort of medium between the *canto fermo* and the *canto figurato*; it approaches to the former by recitativical declamation, and to the latter by passages and course, by which one syllable is detained and embellished.

"I entered a gondola by moonlight; one singer placed himself forwards, and the other aft, and



thus proceeded to St. Georgio. One began the song: when he had ended his strophe, the other took up the lay, and so continued the song alternately. Throughout the whole of it, the same notes invariably returned, but, according to the subject matter of the strophe, they laid a greater or a smaller stress, sometimes on one, and sometimes on another note, and indeed changed the enunciation of the whole strophe as the object of the poem altered.

"On the whole, however, the sounds were hoarse and screaming: they seemed, in the manner of all rude uncivilized men, to make the excellency of their singing in the force of their voice: one seemed desirous of conquering the other by the strength of his lungs; and so far from receiving delight from this scene (shut up as I was in the box of the gondola), I found myself in a very unpleasant situation.

"My companion, to whom I communicated this circumstance, being very desirous to keep up the credit of his countrymen, assured me that this singing was very delightful when heard at a distance. Accordingly we got out upon the shore, leaving one of the singers in the gondola, while the other went to the distance of some hundred paces. They now began to sing against one another, and I kept walking up and down between them both, so as always to leave him who was to begin his part. I frequently stood still and hearkened to the one and to the other.

"Here the scene was properly introduced. The strong declamatory, and, as it were, shrieking sound, met the ear from far, and called forth the attention; the quickly succeeding transitions, which necessarily required to be sung in a lower tone, seemed like plaintive strains succeeding the vociferations of emotion or of pain. The other, who listened attentively, immediately began where the former left off, answering him in milder or more vehement notes, according as the purport of the strophe required. The sleepy canals, the lofty buildings, the splendour of the moon, the deep shadows of the few gondolas that moved like spirits



hither and thither, increased the striking peculiarity of the scene; and amidst all these circumstances it was easy to confess the character of this wonderful harmony.

"It suits perfectly well with an idle, solitary mariner, lying at length in his vessel at rest on one of these canals, waiting for his company, or for a fare, the tiresomeness of which situation is somewhat alleviated by the songs and poetical stories he has in memory. He often raises his voice as loud as he can, which extends itself to a vast distance over the tranquil mirror, and as all is still around, he is, as it were, in a solitude in the midst of a large and populous town. Here is no rattling of carriages, no noise of foot passengers: a silent gondola glides now and then by him, of which the splashings of the oars are scarcely to be heard.

"At a distance he hears another, perhaps utterly unknown to him. Melody and verse immediately attach the two strangers; he becomes the responsive echo to the former, and exerts himself to be heard as he had heard the other. By a tacit convention they alternate verse for verse; though the song should last the whole night through, they entertain themselves without fatigue: the hearers, who are passing between the two, take part in the amusement.

"This vocal performance sounds best at a great distance, and is then inexpressibly charming, as it only fulfils its design in the sentiment of remoteness. It is plaintive, but not dismal in its sound, and at times it is scarcely possible to refrain from tears. My companion, who otherwise was not a very delicately organized person, said quite unexpectedly: *e singolare come quel canto intenerisce, e molto più quando lo cantano meglio.*

"I was told that the women of Libo, the long row of islands that divides the Adriatic from the Lagouns <sup>1)</sup>, particularly the women of the extreme districts of Malamocco and Palestrina, sing in

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<sup>1)</sup> The writer meant *Lido*, which is not a long row of islands, but a long island: *littus*, the shore.



like manner the works of Tasso to these and similar tunes.

“They have the custom, when their husbands are fishing out at sea, to sit along the shore in the evenings and vociferate these songs, and continue to do so with great violence, till each of them can distinguish the responses of her own husband at a distance <sup>1)</sup>.”

The love of music and of poetry distinguishes all classes of Venetians, even amongst the tune-ful sons of Italy. The city itself can occasionally furnish respectable audiences for two and even three opera-houses at a time; and there are few events in private life that do not call forth a printed and circulated sonnet. Does a physician or a lawyer take his degree, or a clergyman preach his maiden sermon, has a surgeon performed an operation, would a harlequin announce his departure or his benefit, are you to be congratulated on a marriage, or a birth, or a lawsuit, the Muses are invoked to furnish the same number of syllables, and the individual triumphs blaze abroad in virgin white or party-coloured placards on half the corners of the capital. The last curtsy of a favourite “prima donna” brings down a shower of these poetical tributes from those upper regions, from which, in our theatres, nothing but cupids and snow storms are accustomed to descend. There is a poetry in the very life of a Venetian, which, in its common course, is varied with those surprises and changes so recommendable in fiction, but so different from the sober monotony of northern existence; amusements are raised into duties, duties are softened into amusements, and every object being considered as equally making a part of the business of life, is announced and performed with the same earnest indifference and gay assiduity. The Venetian gazette constantly closes its columns with the following triple advertisement.

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<sup>1)</sup> Curiosities of Literature, vol. ii. p. 156, edit. 1807; and Appendix xxix. to Black's Life of Tasso.



*Charade.*


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Exposition of the most Holy Sacrament in the church of St. — —

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*Theatres.*

St. Moses, opera.

St. Benedict, a comedy of characters.

St. Luke, repose.

When it is recollected what the Catholics believe their consecrated wafer to be, we may perhaps think it worthy of a more respectable niche than between poetry and the playhouse.

4.

*Sparta hath many a worthier son than he.*

Stanza x. line 5.

The answer of the mother of Brasidas to the strangers who praised the memory of her son.

5.

*St. Mark yet sees his lion where he stood  
Stand, —*

Stanza xi. line 5.

The lion has lost nothing by his journey to the Invalides but the gospel which supported the paw that is now on a level with the other foot. The horses also are returned to the ill-chosen spot whence they set out, and are, as before, half hidden under the porch window of St. Mark's church.

Their history, after a desperate struggle, has been satisfactorily explored. The decisions and doubts of Erizzo and Zanetti, and lastly, of the Count Leopold Cicognara, would have given them a Roman extraction, and a pedigree not more ancient than the reign of Nero. But M. de Schlegel stepped in to teach the Venetians the value of their own treasures, and a Greek vindicated, at last and for ever, the pretension of his countrymen



to this noble production <sup>1)</sup>. Mr. Mustoxidi has not been left without a reply; but, as yet, he has received no answer. It should seem that the horses are irrevocably Chian, and were transferred to Constantinople by Theodosius. Lapidary writing is a favourite play of the Italians, and has conferred reputation on more than one of their literary characters. One of the best specimens of Bodoni's typography is a respectable volume of inscriptions, all written by his friend Pacciaudi. Several were prepared for the recovered horses. It is to be hoped the best was not selected, when the following words were ranged in gold letters above the cathedral porch.

QUATUOR • EQUORUM • SIGNA • A • VENETIS •  
BYZANTIO • CAPTA • AD • TEMP • D • MAR • A • R • S •  
MCCIV • POSITA • QUAE • HOSTILIS • CUPIDITAS • A •  
MDCCIII • ABSTULERAT • FRANC • I • IMP • PACIS •  
ORBI • DATAE • TROPHAEUM • A • MDCCCXV • VICTOR  
REDUXIT.

Nothing shall be said of the Latin, but it may be permitted to observe, that the injustice of the Venetians in transporting the horses from Constantinople was at least equal to that of the French in carrying them to Paris, and that it would have been more prudent to have avoided all allusions to either robbery. An apostolic prince should, perhaps, have objected to affixing over the principal entrance of a metropolitan church an inscription having a reference to any other triumphs than those of religion. Nothing less than the pacification of the world can excuse such a solecism.

## 6.

*The Suabian sued, and now the Austrian reigns —  
An Emperor tramples where an Emperor knelt.*

Stanza xii. lines 1 and 2.

After many vain efforts on the part of the Italians entirely to throw off the yoke of Frederic

<sup>1)</sup> Sui quattro cavalli della Basilica di S. Marco in Venezia Lettera di Andrea Mustoxidi Corcirese. Padua, per Bettoni e compag. . . . 1816.



Barbarossa, and as fruitless attempts of the Emperor to make himself absolute master throughout the whole of his Cisalpine dominions, the bloody struggles of four and twenty years were happily brought to a close in the city of Venice. The articles of a treaty had been previously agreed upon between Pope Alexander III. and Barbarossa, and the former having received a safe conduct, had already arrived at Venice from Ferrara, in company with the ambassadors of the king of Sicily and the consuls of the Lombard league. There still remained, however, many points to adjust, and for several days the peace was believed to be impracticable. At this juncture it was suddenly reported that the Emperor had arrived at Chioza, a town fifteen miles from the capital. The Venetians rose tumultuously, and insisted upon immediately conducting him to the city. The Lombards took the alarm, and departed towards Treviso. The Pope himself was apprehensive of some disaster if Frederic should suddenly advance upon him, but was reassured by the prudence and address of Sebastian Ziani, the Doge. Several embassies passed between Chioza and the capital, until, at last, the Emperor relaxing somewhat of his pretensions, "laid aside his leonine ferocity, and put on the mildness of the lamb<sup>1</sup>)."

On Saturday the 23d of July, in the year 1177, six Venetian galleys transferred Frederic, in great pomp, from Chioza to the island of Lido, a mile from Venice. Early the next morning the Pope, accompanied by the Sicilian ambassadors, and by the envoys of Lombardy, whom he had recalled from the main land, together with a great concourse of people, repaired from the patriarchal palace to Saint Mark's church, and solemnly absolved the Emperor and his partisans from the excommunication pronounced against him. The Chancellor of the Empire, on the part of his ma-

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1) "Quibus auditis, imperator, operante eo, qui corda principum sicut vult et quando vult humiliter inclinatur, leonina feritate deposita, ovinam mansuetudinem induit." Romualdi Salernitani Chronicon. apud Script. Rer. Ital. Tom. VII. p. 229.



ster, renounced the anti-popes and their schismatic adherents. Immediately the Doge, with a great suite both of the clergy and laity, got on board the galleys, and waiting on Frederic, rowed him in mighty state from the Lido to the capital. The Emperer descended from the galley at the quay of the Piazzetta. The Doge, the patriarch, his bishops and clergy, and the people of Venice with their crosses and their standards, marched in solemn procession before him to the church of Saint Mark. Alexander was seated before the vestibule of the basilica, attended by his bishops and cardinals, by the patriarch of Aquileja, by the archbishops and bishops of Lombardy, all of them in state, and clothed in their church robes. Frederic approached — “moved by the Holy Spirit, venerating the Almighty in the person of Alexander, laying aside his imperial dignity, and throwing off his mantle, he prostrated himself at full length at the feet of the Pope. Alexander, with tears in his eyes, raised him benignantlly from the ground, kissed him, blessed him; and immediately the Germans of the train sang, with a loud voice, “We praise thee, O Lord.” The Emperor then taking the Pope by the right hand, led him to the church, and having received his benediction, returned to the ducal palace<sup>1)</sup>.” The ceremony of humiliation was repeated the next day. The Pope himself, at the request of Frederic, said mass at St. Mark’s. The Emperor again laid aside his imperial mantle, and, taking a wand in his hand, officiated as *verger*, driving the laity from the choir, and preceding the pontiff to the altar. Alexander, after reciting the gospel, preached to the people. The Emperor put himself close to the pulpit in the attitude of listening; and the pontiff, touched by this mark of his attention, for he knew that Frederic did not understand a word he said, commanded the patriarch of Aquileja to translate the Latin discourse into the German tongue. The creed was then chanted. Frederic made his oblation and kissed the Pope’s feet, and, mass being over, led

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<sup>1)</sup> Ibid. page 231.



him by the hand to his white horse. He held the stirrup, and would have led the horse's rein to the water side. had not the Pope accepted of the inclination for the performance, and affectionately dismissed him with his benediction. Such is the substance of the account left by the archbishop of Salerno, who was present at the ceremony, and whose story is confirmed by every subsequent narration. It would be not worth so minute a record, were it not the triumph of liberty as well as of superstition. The states of Lombardy owed to it the confirmation of their privileges; and Alexander had reason to thank the Almighty, who had enabled an infirm, unarmed old man to subdue a terrible and potent sovereign <sup>1</sup>).

7.

*Oh, for one hour of blind old Dandolo!*  
*Th' octogenarian chief, Byzantium's conquering foe.*

Stanza xii. lines 8 and 9.

The reader will recollect the exclamation of the highlander, *O for one hour of Dundee!* Henry Dandolo, when elected Doge, in 1192, was eighty-five years of age. When he commanded the Venetians at the taking of Constantinople, he was consequently ninety-seven years old. At this age he annexed the fourth and a half of the whole empire of Romania <sup>2</sup>), for so the Roman empire

<sup>1</sup>) See the above cited Romuald of Salerno. In a second sermon which Alexander preached, on the first day of August, before the Emperor, he compared Frederic to the prodigal son, and himself to the forgiving father.

<sup>2</sup>) Mr. Gibbon has omitted the important *ae*, and has written Romani instead of Romaniae. Decline and Fall, cap. lxi. note 9. But the title acquired by Dandolo runs thus in the chronicle of his namesake, the Doge Andrew Dandolo: *Ducali titulo addidit. "Quartae partis et dimidia totius imperii Romaniae."* And. Dand. Chronicon. cap. iii. pars xxxvii. ap. Script. Rer. Ital. tom. xii. page 331. And the Romaniae is observed in the subsequent acts of the Doges. Indeed the continental Possessions of the Greek empire in Europe were then generally known by the name of Romania, and that Appellation is still seen in the maps of Turkey as applied to Thrace.



was then called, to the title and to the territories of the Venetian Doge. The three-eighths of this empire were preserved in the diplomas until the dukedom of Giovanni Dolfino, who made use of the above designation in the year 1357<sup>1)</sup>.

Dandolo led the attack on Constantinople in person; two ships, the Paradise and the Pilgrim, were tied together, and a drawbridge or ladder let down from their higher yards to the walls. The Doge was one of the first to rush into the city. Then was completed, said the Venetians, the prophecy of the Erythraean sibyl. "A gathering together of the powerful shall be made amidst the waves of the Adriatic, under a blind leader; they shall beset the goat — they shall profane Byzantium — they shall blacken her buildings — her spoils shall be dispersed; a new goat shall beat until they have measured out and run over fifty-four feet, nine inches, and a half<sup>2)</sup>."

Dandolo died on the first day of June, 1205, having reigned thirteen years, six months, and five days, and was buried in the church of St. Sophia, at Constantinople. Strangely enough it must sound, that the name of the rebel apothecary who received the Doge's sword, and annihilated the ancient government, in 1796 — 7, was Dandolo.

## 8.

*But is not Doria's menace come to pass?  
Are they not bridled?*

Stanza xiii. lines 3 and 4.

After the loss of the battle of Pola, and the taking of Chioza on the 16th of August, 1379, by

<sup>1)</sup> See the continuation of Dandolo's Chronicle, *ibid.* page 498. Mr Gibbon appears not to include Dolfino, following Sanudo, who says, "*il qual titolo si uso fin al Doge Giovanni Dolfino.*" See *Vite de' Duchi di Venezia.* ap. *Script. Rer. Ital.* tom. xxii. 530. 641.

<sup>2)</sup> *Fiet potentium in aquis Adriaticis congregatio, caeco praeduce, Hircum ambigent, Byzantium prophanabunt, aedificia denigrabunt; spolia dispergentur, Hircus novus balabit usque dum LIV pedes et IX pollices, et semis praemensurati discurrant.*" (*Chronicon, ibid. pars xxxiv.*)



the united armament of the Genoese and Francesco da Carrara, Signor of Padua, the Venetians were reduced to the utmost despair. An embassy was sent to the conquerors with a blank sheet of paper, praying them to prescribe what terms they pleased, and leave to Venice only her independence. The Prince of Padua was inclined to listen to these proposals, but the Genoese, who, after the victory at Pola, had shouted, "to Venice, to Venice, and long live St. George," determined to annihilate their rival, and Peter Doria, their commander in chief, returned this answer to the suppliants: "On God's faith, gentlemen of Venice, ye shall have no peace from the Signor of Padua, nor from our commune of Genoa, until we have first put a rein upon these unbridled horses of yours, that are upon the porch of your evangelist St. Mark. When we have bridled them, we shall keep you quiet. And this is the pleasure of us and of our commune. As for these my brothers of Genoa, that you have brought with you to give up to us, I will not have them: take them back; for, in a few days hence, I shall come and let them out of prison myself, both these and all the others <sup>1)</sup>." In fact, the Genoese did advance as far as Malamocco, within five miles of the capital; but their own danger and the pride of their enemies gave courage to the Venetians, who made prodigious efforts, and many individual sacrifices, all of them carefully recorded by their historians. Vettor Pisani was put at the head of thirty-four galleys. The Genoese broke up from Malamocco, and retired to Chioza in October; but they again

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<sup>1)</sup> *"Alla fè di Dio, Signori Veneziani, non haverete mai pace dal Signore di Padoua, nè dal nostro commune di Genova, se primieramente non mettemo le briglie a quelli vostri cavalli sfrenati, che sono su la Reza del Vostro Evangelista S. Marco. Imbrenati che gli havremo, vi faremo stare in buona pace. E questa e la intenzione nostra, e del nostro commune. Questi miei fratelli Genovesi che havete menati con voi per donarci, non li voglio; rimanetegli in dietro perche io intendo da qui a pochi giorni venirgli a riscuoter dalle vostre prigioni, e loro e gli altri."*



threatened Venice, which was reduced to extremities. At this time, the 1st of January, 1380, arrived Carlo Zeno, who had been cruising on the Genoese coast with fourteen galleys. The Venetians were now strong enough to besiege the Genoese. Doria was killed on the 22d of January by a stone bullet 195 pounds weight, discharged from a bombard called the Trevisan. Chioza was then closely invested: 5000 auxiliaries, amongst whom were some English Condottieri, commanded by one Captain Ceccho, joined the Venetians. The Genoese, in their turn, prayed for conditions, but none were granted, until, at last, they surrendered at discretion; and, on the 24th of June, 1380, the Doge Contanini made his triumphal entry into Chioza. Four thousand prisoners, nineteen galleys, many smaller vessels and barks, with all the ammunition and arms, and outfit of the expedition, fell into the hands of the conquerors, who, had it not been for the inexorable answer of Doria, would have gladly reduced their dominion to the city of Venice. An account of these transactions is found in a work called the War of Chioza, Written by Daniel Chinazzo, who was in Venice at the time<sup>1</sup>).

## 9.

*The "Planter of the Lion."*

Stanza xiv. line 3.

*Plant the Lion* — that is, the Lion of St. Mark, the standard of the republic, which is the origin of the word Pantaloon — Piantaleone, Pantaleon, Pantaloon.

## 10.

*Thin streets, and foreign aspects, such as must Too oft remind her who and what enthrals.*

Stanza xv. lines 7 and 8.

The population of Venice at the end of the seventeenth century amounted to nearly two hundred

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<sup>1</sup>) "Chronaca della guerra di Chioza," etc. Script. Rer. Italic. tom. xv. pp. 699. to 804.



thousand souls. At the last census, taken two years ago, it was no more than about one hundred and three thousand, and it diminishes daily. The commerce and the official employments, which were to be the unexhausted source of Venetian grandeur, have both expired <sup>1)</sup>. Most of the patrician mansions are deserted, and would gradually disappear, had not the government, alarmed by the demolition of seventy-two, during the last two years, expressly forbidden this sad resource of poverty. Many remnants of the Venetian nobility are now scattered and confounded with the wealthier Jews upon the banks of the Brenta, whose palladian palaces have sunk, or are sinking, in the general decay. Of the "gentiluomo Veneto," the name is still known, and that is all. He is but the shadow of his former self, but he is polite and kind. It surely may be pardoned to him if he is querulous. Whatever may have been the vices of the republic, and although the natural term of its existence may be thought by foreigners to have arrived in the due course of mortality, only one sentiment can be expected from the Venetians themselves. At no time were the subjects of the republic so unanimous in their resolution to rally round the standard of St. Mark, as when it was for the last time unfurled; and the cowardice and the treachery of the few patricians who recommended the fatal neutrality were confined to the persons of the traitors themselves. The present race cannot be thought to regret the loss of their aristocratical forms, and too despotic government; they think only on their vanished independence. They pine away at the remembrance, and on this subject suspend for a moment their gay good humour. Venice may be said, in the words of the scripture, "to die daily;" and so general and so apparent is the decline, as to become pain-

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<sup>1)</sup> "Nonnullorum e nobilitate immensae sunt opes, adeo ut vix aestimari possint: id quod tribus e rebus oritur, parsimonia, commercio, atque iis emolumentis, quae e Repub. percipiunt, quae hanc ob causam diuturna fore creditur." — See de Principatibus Italiae, Tractatus, edit. 1631.



ful to a stranger, not reconciled to the sight of a whole nation expiring as it were before his eyes. So artificial a creation, having lost that principle which called it into life and supported its existence, must fall to pieces at once, and sink more rapidly than it rose. The abhorrence of slavery which drove the Venetians to the sea, has, since their disaster, forced them to the land, where they may be at least overlooked amongst the crowd of dependents, and not present the humiliating spectacle of a whole nation loaded with recent chains. Their liveliness, their affability, and that happy indifference which constitution alone can give, for philosophy aspires to it in vain, have not sunk under circumstances; but many peculiarities of costume and manner have by degrees been lost, and the nobles, with a pride common to all Italians who have been masters, have not been persuaded to parade their insignificance. That splendour which was a proof and a portion of their power, they would not degrade into the trappings of their subjection. They retired from the space which they had occupied in the eyes of their fellow-citizens; their continuance in which would have been a symptom of acquiescence, and an insult to those who suffered by the common misfortune. Those who remained in the degraded capital might be said rather to haunt the scenes of their departed power, than to live in them. The reflection, "who and what enthrals," will hardly bear a comment from one who is, nationally, the friend and the ally of the conqueror. It may, however, be allowed to say thus much, that to those who wish to recover their independence, any masters must be an object of detestation; and it may be safely foretold that this unprofitable aversion will not have been corrected before Venice shall have sunk into the slime of her choked canals.

## 11.

*Redemption rose up in the Attic Muse.*

Stanza xvi. line 3.

The story is told in Plutarch's life of Nicias.



## 12.

*And Otway, Radcliffe, Schiller, Shakspeare's art.*

Stanza xviii. line 5.

Venice preserved; Mysteries of Udolpho; the Ghost-seer, or Armenian; the Merchant of Venice; Othello.

## 13.

*But from their nature will the tannen grow  
Loftiest on loftiest and least shelter'd rocks.*

Stanza xx. lines 1 and 2.

*Tannen* is the plural of *tanne*, a species of fir peculiar to the Alps, which only thrives in very rocky parts, where scarcely soil sufficient for its nourishment can be found. On these spots it grows to a greater height than any other mountain tree.

## 14.

*A single star is at her side, and reigns  
With her o'er half the lovely heaven.*

Stanza xxviii. lines 1 and 2.

The above description may seem fantastical or exaggerated to those who have never seen an Oriental or an Italian sky, yet it is but a literal and hardly sufficient delineation of an August evening (the eighteenth) as contemplated in one of many rides along the banks of the Brenta near La Mira.

## 15.

*Watering the tree which bears his lady's name  
With the melodious tears, he gave himself to fame.*

Stanza xxx. lines 8 and 9.

Thanks to the critical acumen of a Scotchman, we now know as little of Laura as ever <sup>1</sup>). The

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<sup>1</sup>) See An Historical and Critical Essay on the Life and Character of Petrarch; and a Dissertation on an Historical Hypothesis of the Abbé de Sade: the first appeared about the year 1784; the other is inserted in the fourth volume of the Transactions of the Royal Society of Edinburgh, and both have been incorporated into a work, published, under the first title, by Ballantyne in 1810.



discoveries of the Abbé de Sade, his triumphs, his sneers, can no longer instruct or amuse <sup>1)</sup>. We must not, however, think that these memoirs are as much a romance as Belisarius or the Incas, although we are told so by Dr. Beattie, a great name, but a little authority <sup>2)</sup>. His "labour," has not been in vain, notwithstanding his "love," has, like most other passions, made him ridiculous <sup>3)</sup>. The hypothesis which overpowered the struggling Italians, and carried along less interested critics in its current, is run out. We have another proof that we can be never sure that the paradox, the most singular, and therefore having the most agreeable and authentic air, will not give place to the re-established ancient prejudice.

It seems, then, first, that Laura was born, lived, died, and was buried, not in Avignon, but in the country. The fountains of the Sorga, the thickets of Cabrieres, may resume their pretensions, and the exploded *de la Bastie* again be heard with complacency. The hypothesis of the Abbé had no stronger props than the parchment sonnet and medal found on the skeleton of the wife of Hugo de Sade, and the manuscript note to the Virgil of Petrarch, now in the Ambrosian library. If these proofs were both incontestable, the poetry was written, the medal composed, cast, and deposited within the space of twelve hours; and these deliberate duties were performed round the carcass of one who died of the plague, and was hurried to the grave on the day of her death. These documents, therefore, are too decisive: they prove not the fact, but the forgery. Either the sonnet or the Virgilian note must be a falsification. The Abbé cites both as incontestably true; the conse-

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1) Mémoires pour la Vie de Pétrarque.

2) Life of Beattie, by Sir W. Forbes, t. ii. p. 106.

3) Mr. Gibbon called his Memoirs, "*a labour of love*," (see Decline and Fall, cap. lxx. note 1.), and followed him with confidence and delight. The compiler of a very voluminous work must take much criticism upon trust; Mr. Gibbon has done so, though not so readily as some other authors.



quent deduction is inevitable — they are both evidently false <sup>1)</sup>).

Secondly, Laura was never married, and was a haughty virgin rather than that *tender and prudent* wife who honoured Avignon by making that town the theatre of an honest French passion, and played off for one and twenty years her *little machinery* of alternate favours and refusals <sup>2)</sup> upon the first poet of the age. It was, indeed, rather too unfair that a female should be made responsible for eleven children upon the faith of a misinterpreted abbreviation, and the decision of a librarian <sup>3)</sup>. It is, however, satisfactory to think that the love of Petrarch was not platonic. The happiness which he prayed to possess but once and for a moment was surely not of the mind <sup>4)</sup>, and something so

1) The sonnet had before awakened the suspicions of Mr. Horace Walpole. See his letter to Wharton in 1763.

2) "Par ce petit manège, cette alternative de faveurs et de rigueurs bien ménagée, une femme tendre et sage amuse, pendant vingt et un ans, le plus grand poète de son siècle, sans faire la moindre brèche à son honneur.," *Mém. pour la Vie de Pétrarque*, Préface aux François. The Italian editor of the London edition of Petrarch, who has translated Lord Woodhouselee, renders the "femme tendre et sage,," "*raffinata civetta*." *Riflessioni intorno a madonna Laura*, p. 234, vol. iii. ed. 1811.

3) In a dialogue with St. Augustin, Petrarch has described Laura as having a body exhausted with repeated *ptubs*. The old editors read and printed *perturbationibus*; but Mr. Capperonier, librarian to the French king in 1762, who saw the MS. in the Paris library, made an attestation that "*on lit et qu'on doit lire, partubus exhaustum*." De Sade joined the names of Messrs. Boudot and Bejot with Mr. Capperonier, and in the whole discussion on this *ptubs*, showed himself a downright literary rogue. See *Riflessioni*, etc. p. 267. Thomas Aquinas is called in to settle whether Petrarch's mistress was a *chaste* maid or a *continent* wife.

4) „Pigmalion, quanto lodar ti dei  
Dell' imagine tua, se mille volte  
N'avesti quel ch' i' sol una vorrei.,"

Sonetto 58, *quando giunse a Simon l'alto concetto*.  
*Le Rime*, etc. par. i. pag. 189, edit. Ven. 1756.



very real as a marriage project, with one who has been idly called a shadowy nymph, may be, perhaps, detected in at least six places of his own sonnets <sup>1)</sup>. The love of Petrarch was neither platonic nor poetical; and if in one passage of his works he calls it „amore veementeissimo ma unico ed onesto,“ he confesses, in a letter to a friend, that it was guilty and perverse, that it absorbed him quite and mastered his heart <sup>2)</sup>.

In this case, however, he was perhaps alarmed for the culpability of his wishes; for the Abbé de Sade himself, who certainly would not have been scrupulously delicate if he could have proved his descent from Petrarch as well as Laura, is forced into a stout defence of his virtuous grandmother. As far as relates to the poet, we have no security for the innocence, except perhaps in the constancy of his pursuit. He assures us in his epistle to posterity, that, when arrived at his fortieth year, he not only had in horror, but had lost all recollection and image of any „irregularity <sup>3)</sup>.“ But the birth of his natural daughter cannot be assigned earlier than his thirty-ninth year: and either the memory or the morality of the poet must have failed him, when he forgot or was guilty of this slip <sup>4)</sup>. The weakest argument for the purity of this love has been drawn from the permanence of effects, which survived the object of his passion. The reflection of Mr. de la Bastie, that virtue alone is capable of making impressions which death cannot efface, is one of those which every body applauds, and every body finds not to be true, the moment he examines his own breast or the records of human feeling <sup>5)</sup>. Such apophthegms

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1) See *Riflessioni*, etc. p. 291.

2) „Quella rea e perversa passione che solo tutto mi occupava e mi regnava nel cuore.“

3) *Azion dishonesta* are his words.

4) „A questa confessione così sincera diede forse occasione una nuova caduta ch'ei fece.“ Tiraboschi, *Storia*, etc. tom. v. lib. iv. par. ii. pag. 492.

5) „Il n'y a que la vertu seule qui soit capable de faire des impressions que la mort n'efface pas.“ M. de Bimard, Baron de



can do nothing for Petrarch or for the cause of morality, except with the very weak and the very young. He that has made even a little progress beyond ignorance and pupilage cannot be edified with any thing but truth. What is called vindicating the honour of an individual or a nation, is the most futile, tedious, and un instructive of all writing; although it will always meet with more applause than that sober criticism, which is attributed to the malicious desire of reducing a great man to the common standard of humanity. It is, after all, not unlikely, that our historian was right in retaining his favourite hypothetic salvo, which secures the author, although it scarcely saves the honour of the still unknown mistress of Petrarch<sup>1</sup>).

## 16.

*They keep his dust in Arqua, where he died.*

Stanza xxxi. line 1.

Petrarch retired to Arquà immediately on his return from the unsuccessful attempt to visit Urban V. at Rome, in the year 1370, and, with the exception of his celebrated visit to Venice in company with Francesco Novello da Carrara, he appears to have passed the four last years of his life between that charming solitude and Padua. For four months previous to his death he was in a state of continual languor, and in the morning of July the 19th, in the year 1374, was found dead in his library chair with his head resting upon a book. The chair is still shown amongst the precious relics of Arquà, which, from the uninterrupted veneration that has been attached to every thing relative to this great man from the moment of his death to the present hour, have,

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la Bastie, in the Mémoires de l'Académie des Inscriptions et Belles Lettres for 1740 and 1751. See also *Riflessione*, etc. p. 295.

1) "And if the virtue or prudence of Laura was inexorable, he enjoyed, and might boast of enjoying, the nymph of poetry." *Decline and Fall*, cap. lxx. p. 327. vol. xii. oct. Perhaps the *if* is here meant for *although*.



it may be hoped, a better chance of authenticity than the Shakspearian memorials of Stratford upon Avon.

Arquà (for the last syllable is accented in pronunciation, although the analogy of the English language has been observed in the verse) is twelve miles from Padua, and about three miles on the right of the high road to Rovigo, in the bosom of the Euganean hills. After a walk of twenty minutes across a flat well-wooded meadow, you come to a little blue lake, clear, but fathomless, and to the foot of a succession of acclivities and hills, clothed with vineyards and orchards, rich with fir and pomegranate trees, and every sunny fruit shrub. From the banks of the lake the road winds into the hills, and the church of Arquà is soon seen between a cleft where two ridges slope towards each other, and nearly enclose the village. The houses are scattered at intervals on the steep sides of these summits; and that of the poet is on the edge of a little knoll overlooking two descents, and commanding a view not only of the glowing gardens in the dales immediately beneath, but of the wide plains, above whose low woods of mulberry and willow, thickened into a dark mass by festoons of vines, tall single cypresses, and the spires of towns, are seen in the distance, which stretches to the mouths of the Po and the shores of the Adriatic. The climate of these volcanic hills is warmer, and the vintage begins a week sooner than in the plains of Padua. Petrarch is laid, for he cannot be said to be buried, in a sarcophagus of red marble, raised on four pilasters on an elevated base, and preserved from an association with meaner tombs. It stands conspicuously alone, but will be soon overshadowed by four lately planted laurels. Petrarch's Fountain, for here every thing is Petrarch's, springs and expands itself beneath an artificial arch, a little below the church, and abounds plentifully, in the driest season, with that soft water which was the ancient wealth of the Euganean hills. It would be more attractive, were it not, in some seasons, beset with hornets and wasps. No other coincidence



could assimilate the tombs of Petrarch and Archilochus. The revolutions of centuries have spared these sequestered valleys, and the only violence which has been offered to the ashes of Petrarch was prompted, not by hate, but veneration. An attempt was made to rob the sarcophagus of its treasure, and one of the arms was stolen by a Florentine through a rent which is still visible. The injury is not forgotten, but has served to identify the poet with the country where he was born, but where he would not live. A peasant boy of Arquà being asked who Petrarch was, replied, "that the people of the parsonage knew all about him, but that he only knew that he was a Florentine."

Mr. Forsyth <sup>1)</sup> was not quite correct in saying that Petrarch never returned to Tuscany after he had once quitted it when a boy. It appears he did pass through Florence on his way from Parma to Rome, and on his return in the year 1350, and remained there long enough to form some acquaintance with its most distinguished inhabitants. A Florentine gentleman, ashamed of the aversion of the poet for his native country, was eager to point out this trivial error in our accomplished traveller, whom he knew and respected for an extraordinary capacity, extensive erudition, and refined taste, joined to that engaging simplicity of manners which has been so frequently recognized as the surest, though it is certainly not an indispensable, trait of superior genius.

Every footstep of Laura's lover has been anxiously traced and recorded. The house in which he lodged is shown in Venice. The inhabitants of Arezzo, in order to decide the ancient controversy between their city and the neighbouring Ancisa, where Petrarch was carried when seven months old, and remained until his seventh year, have designated by a long inscription the spot where their great fellow-citizen was born. A tablet has been raised to him at Parma, in the chapel

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<sup>1)</sup> Remarks, etc. on Italy, p. 95, note, 2d edit.



of St. Agatha, at the cathedral <sup>1)</sup>, because he was archdeacon of that society, and was only snatched from his intended sepulture in their church by a *foreign* death. Another tablet with a bust has been erected to him at Pavia, on account of his having passed the autumn of 1368 in that city, with his son-in-law Brossano. The political condition which has for ages precluded the Italians from the criticism of the living, has concentrated their attention to the illustration of the dead.

17.

*Or, it may be, with demons.*

Stanza xxxiv. line 1.

The struggle is to the full as likely to be with demons as with our better thoughts. Satan chose the wilderness for the temptation of our Saviour. And our unsullied John Locke preferred the presence of a child to complete solitude.

1)

D. O. M.

Francisco Petrarchae  
Parmensi Archidiacono.

Parentibus praeclaris genere perantiquo  
Ethices Christianae scriptori eximio  
Romanae linguae restitutori  
Etruscae principi

Africae ob carmen hæc in urbe peractum regibus accito  
S. P. Q. R. laurea donato.

Tanti Viri

Juvenilium juvenis senilium senex  
Studiosissimus

Comes Nicolaus Canonicus Cicognarus  
Marmorea proxima ara excitata  
Ibique condito

Divae Januariae cruento corpore  
H. M. P.

Suffectum

Sed infra meritum Francisci sepulchro  
Summa hac in aede efferri mandantis

Si Parmae occumberet  
Extera morte heu nobis erepti.



## 18.

*In face of all his foes, the Cruscan quire;  
And Boileau, whose rash envy, etc.*

Stanza xxxviii. lines 6 and 7.

Perhaps the couplet in which Boileau depreciates Tasso may serve as well as any other specimen to justify the opinion given of the harmony of French verse.

A Malerbe, à Racan, préfère Theophile,  
Et le clinquant du Tasse à tout l'or de Virgile.

Sat. ix. vers 176.

The biographer Serassi<sup>1)</sup>, out of tenderness to the reputation either of the Italian or the French poet, is eager to observe that the satirist recanted or explained away this censure, and subsequently allowed the author of the Jerusalem to be a "genius, sublime, vast, and happily born for the higher flights of poetry." To this we will add, that the recantation is far from satisfactory, when we examine the whole anecdote as reported by Olivet<sup>2)</sup>. The sentence pronounced against him by Bohours<sup>3)</sup> is recorded only to the confusion of the critic, whose *palinodia* the Italian makes no effort to discover, and would not perhaps accept. As to the opposition which the Jerusalem encountered from the Cruscan aca-

1) La vita del Tasso, lib. iii. p. 284. tom. ii. edit. Bergamo, 1790.

2) Histoire de l'Académie Française depuis 1652 jusqu'à 1700, par l'abbé d'Olivet, p. 181, edit. Amsterdam, 1730. "Mais, ensuite, venant à l'usage qu'il a fait de ses talens, j'aurois montré que le bon sens n'est pas toujours ce qui domine chez lui," p. 182. Boileau said he had not changed his opinion. "J'en ai si peu changé, dit il," etc. p. 181.

3) La manière de bien penser dans les ouvrages de l'esprit, sec. dial. p. 89, edit. 1692. Philanthes is for Tasso, and says in the outset, "de tous les beaux esprits que l'Italie a portés, le Tasse est peut-être celui qui pense le plus noblement." But Bohours seems to speak in Eudoxus, who closes with the absurd comparison: "Faites valoir le Tasse tant qu'il vous plaira, je m'en tiens pour moi à Virgile," etc. Ibid. p. 102.



demy, who degraded Tasso from all competition with Ariosto, below Bojardo and Pulci, the disgrace of such opposition must also in some measure be laid to the charge of Alfonso, and the court of Ferrara. For Leonard Salviati, the principal and nearly the sole origin of this attack, was, there can be no doubt <sup>1)</sup>, influenced by a hope to acquire the favour of the House of Este: an object which he thought attainable by exalting the reputation of a native poet at the expense of a rival, then a *prisoner of state*. The hopes and efforts of Salviati must serve to show the cotemporary opinion as to the nature of the poet's imprisonment; and will fill up the measure of our indignation at the tyrant jailer <sup>2)</sup>. In fact, the antagonist of Tasso was not disappointed in the reception given to his criticism; he was called to the court of Ferrara, where, having endeavoured to heighten his claims to favour, by panegyrics on the family of his sovereign <sup>3)</sup>, he was in turn abandoned, and expired in neglected poverty. The opposition of the Cruscans was brought to a close in six years after the commencement of the controversy; and if the academy owed its first renown to having almost opened with such a paradox <sup>4)</sup>, it is probable that, on the other hand, the care of his reputation alleviated rather than aggravated the imprisonment of the injured poet. The defence of his father and of himself, for both were involved in the censure of Salviati, found employment for many of his solitary hours, and the captive could

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- 1) La Vita, etc. lib. iii. p. 90, tom. ii. The English reader may see an account of the opposition of the Crusca to Tasso, in Dr. Black, Life, etc. cap. xvii. vol. ii.
- 2) For further, and, it is hoped, decisive proof, that Tasso was neither more nor less than a *prisoner of state*, the reader is referred to "*Historical Illustrations of the IVth Canto of Childe Harold*," pag. 5, and following.
- 3) Orazioni funebri . . . . delle lodi di Don Luigi Cardinal d'Este . . . . delle lodi di Donno Alfonso d'Este. See La Vita, lib. iii. p. 117.
- 4) It was founded in 1582, and the Cruscan answer to Pellegrino's *Caraffa* or *epica poesia* was published in 1584.



have been but little embarrassed to reply to accusations, where, amongst other delinquencies, he was charged with invidiously omitting, in his comparison between France and Italy, to make any mention of the cupola of St. Maria del Fiore at Florence <sup>1)</sup>. The late biographer of Ariosto seems as if willing to renew the controversy by doubting the interpretation of Tasso's self-estimation <sup>2)</sup> related in Serassi's life of the poet. But Tiraboschi had before laid that rivalry at rest <sup>3)</sup>, by showing, that between Ariosto and Tasso it is not a question of comparison, but of preference.

## 19.

*The lightning rent from Ariosto's bust  
The iron crown of laurel's mimick'd leaves.*

Stanza xli. lines 1 and 2.

Before the remains of Ariosto were removed from the Benedictine church to the library of Ferrara, his bust, which surmounted the tomb, was struck by lightning, and a crown of iron laurels melted away. The event has been recorded by a writer of the last century <sup>4)</sup>. The transfer of these sacred ashes on the 6th of June, 1801, was one of the most brilliant spectacles of the short-lived Italian Republic; and to consecrate the memory of the ceremony, the once famous fallen *Intrepidi* were revived and re-formed into the Ariostean

<sup>1)</sup> "Cotanto potè sempre in lui il veleno della sua pessima volontà contro alla nazione Fiorentina." La Vita, lib. iii. p. 96, 98 tom. ii.

<sup>2)</sup> La Vita di M. L. Ariosto, scritta dall' Abate Girolamo Baruffaldi Ginniore, etc., Ferrara, 1807, lib. iii. p. 262. See Historical Illustrations, etc. p. 26.

<sup>3)</sup> Storia della Lett. etc. lib. iii. tom. vii. par. iii. p. 1220. sect. 4.

<sup>4)</sup> "Mi raccontarono que' monaci, ch' essendo caduto un fulmine nella loro chiesa schiantò esso dalle tempie la corona di lauro a quell' immortale poeta." Op di Bianconi, vol. iii. p. 176. ed. Milano, 1802; lettera al Signor Guido Savini Arcifisiocritico, sull' indole di un fulmine caduto in Dresda l'anno 1759.



academy. The large public place through which the procession paraded was then for the first time called Ariosto Square. The author of the Orlando is jealously claimed as the Homer, not of Italy, but Ferrara <sup>1)</sup>. The mother of Ariosto was of Reggio, and the house in which he was born is carefully distinguished by a tablet with these words: "*Qui nacque Ludovico Ariosto il giorno 8 di Settembre dell' anno 1474.*" But the Ferrarese make light of the accident by which their poet was born abroad, and claim him exclusively for their own. They possess his bones, they show his arm-chair, and his inkstand, and his autographs.

"..... Hic illius arma  
Hic currus fuit....."

The house where he lived, the room where he died, are designated by his own replaced memorial <sup>2)</sup>, and by a recent inscription. The Ferrarese are more jealous of their claims since the animosity of Denina, arising from a cause which their apologists mysteriously hint is not unknown to them, ventured to degrade their soil and climate to a Boeotian incapacity for all spiritual productions. A quarto volume has been called forth by the detraction, and this supplement to Barotti's Memoirs of the illustrious Ferrarese has been considered a triumphant reply to the "*Quadro Storico Statistico dell' Alta Italia.*"

20.

*For the true laurel-wreath which Glory weaves  
Is of the tree no bolt of thunder cleaves.*

Stanza xli. lines 4 and 5.

The eagle, the sea calf, the laurel <sup>3)</sup>, and the

<sup>1)</sup> "Appassionato ammiratore ed invitto apologista dell' *Omero Ferrarese.*" The title was first given by Tasso, and is quoted to the confusion of the *Tassisti*, lib. iii. pp. 262. 265. *La Vita di M. L. Ariosto*, etc.

<sup>2)</sup> "Parva sed apta mihi, sed nulli obnoxia, sed non Sordida, parta meo sed tamen aere domus."

<sup>3)</sup> *Aquila, vitulus marinus, et laurus, fulmine non feriuntur.* Plin. Nat. Hist. lib. ii. cap. lv.



white vine <sup>1)</sup>, were amongst the most approved preservatives against lightning: Jupiter chose the first, Augustus Caesar the second <sup>2)</sup>, and Tiberius never vailed to wear a wreath of the third when the sky threatened a thunder-storm <sup>3)</sup>. These superstitions may be received without a sneer in a country where the magical properties of the hazel twig have not lost all their credit; and perhaps the reader may not be much surprised to find that a commentator on Suetonius has taken upon himself gravely to disprove the imputed virtues of the crown of Tiberius, by mentioning that a few years before he wrote a laurel was actually struck by lightning at Rome <sup>4)</sup>.

## 21.

*Know that the lightning sanctifies below.*

Stanza xli. line 8.

The Curtian lake and the Ruminal fig-tree in the Forum, having been touched by lightning, were held sacred, and the memory of the accident was preserved by a *puteal*, or altar, resembling the mouth of a well, with a little chapel covering the cavity supposed to be made by the thunder-bolt. Bodies scathed and persons struck dead were thought to be incorruptible <sup>5)</sup>; and a stroke not fatal conferred perpetual dignity upon the man so distinguished by heaven <sup>6)</sup>.

These killed by lightning were wrapped in a white garment, and buried where they fell. The superstition was not confined to the worshippers of Jupiter: the Lombards believed in the omens

<sup>1)</sup> Columella, lib. x.

<sup>2)</sup> Sueton. in Vit. August. cap. xc.

<sup>3)</sup> Sueton. in Vit. Tiberii, cap. lxi.

<sup>4)</sup> Note 2. p. 409. edid. Lugd. Bat. 1667.

<sup>5)</sup> Vid. J. C. Bullenger, de Terrae Motu et Fulminib. lib. v. cap. xi.

<sup>6)</sup> Οὐδείς κεραυνωθείς ἄτιμός ἐστι, ὅθεν καὶ ὡς θεὸς τιμᾶται. Plut. Sympos. vid. J. C. Bulleng. ut sup.



furnished by lightning, and a Christian priest confesses that, by a diabolical skill in interpreting thunder, a seer foretold to Agilulf, duke of Turin, an event which came to pass, and gave him a queen and a crown<sup>1</sup>). There was, however, something equivocal in this sign, which the ancient inhabitants of Rome did not always consider propitious; and as the fears are likely to last longer than the consolations of superstition, it is not strange that the Romans of the age of Leo X. should have been so much terrified at some misinterpreted storms as to require the exhortations of a scholar, who arrayed all the learning on thunder and lightning to prove the omen favourable; beginning with the flash which struck the walls of Velitrae, and including that which played upon a gate at Florence, and foretold the pontificate of one of its citizens<sup>2</sup>).

## 22.

*Italia! oh Italia! etc.*

Stanza xlii. line 1.

The two stanzas, XLII. and XLIII., are, with the exception of a line or two, a translation of the famous sonnet of Filicaja:

“Italia, Italia, O tu cui feo la sorte.”

## 23.

*Wandering in youth, I traced the path of him,  
The Roman friend of Rome's least-mortal mind.*

Stanza xliv. lines 1 and 2.

The celebrated letter of Servius Sulpicius to Cicero on the death of his daughter describes as it then was, and now is, a path which I often traced in Greece, both by sea and land, in different journeys and voyages.

<sup>1</sup>) Pauli Diaconi, de Gestis Langobard. lib. iii. cap. xiv. fo. 15. edit. Taurin. 1527.

<sup>2</sup>) I. P. Valeriani de fulminum significationibus declamatio, ap. Graev. Antiq. Rom. tom. v. p. 593. The declamation is addressed to Julian of Medicis.



"On my return from Asia, as I was sailing from Aegina towards Megara, I began to contemplate the prospect of the countries around me: Aegina was behind, Megara before me; Piraeus on the right, Corinth on the left; all which towns once famous and flourishing, now lie overturned and buried in their ruins. Upon this sight, I could not but think presently within myself, Alas! how do we poor mortals fret and vex ourselves if any of our friends happen to die or be killed, whose life is yet so short, when the carcasses of so many noble cities lie here exposed before me in one view <sup>1)</sup>).

24.

*And we pass  
The skeleton of her Titanic form.*

Stanza xlvi. lines 7 and 8.

It is Poggio who, looking from the Capitoline hill upon ruined Rome, breaks forth into the exclamation, "Ut nunc omni decore nudata, prostrata jacet, instar gigantei cadaveris corrupti atque undique exesi <sup>2)</sup>).

25.

*There, too, the Goddess loves in stone.*

Stanza xlix. line 1.

The view of the Venus of Medicis instantly suggests the lines in the *Seasons*, and the comparison of the object with the description proves, not only the correctness of the portrait, but the peculiar turn of thought, and, if the term may be used, the sexual imagination of the descriptive poet. The same conclusion may be deduced from another hint in the same episode of Musidora; for Thomson's notion of the privileges of favoured love must have been either very primitive, or rather deficient in delicacy, when he made his

<sup>1)</sup> Dr. Middleton — History of the Life of M. Tullius Cicero, sect. vii. p. 371. vol. ii.

<sup>2)</sup> De fortunæ varietate urbis Romæ, et de ruinis ejusdem descriptio, ap. Sallengre, Thesaur. tom. i. p. 501.



grateful nymph inform her discreet Damon that in some happier moment he might perhaps be the companion of her bath:

“The time may come you need not fly.”

The reader will recollect the anecdote told in the Life of Dr. Johnson. We will not leave the Florentine gallery without a word on the *Whetter*. It seems strange that the character of that disputed statue should not be entirely decided, at least in the mind of any one who has seen a sarcophagus in the vestibule of the Basilica of St. Paul without the walls, at Rome, where the whole group of the fable of Marsyas is seen in tolerable preservation; and the Scythian slave whetting the knife is represented exactly in the same position as this celebrated masterpiece. The slave is not naked; but it is easier to get rid of this difficulty than to suppose the knife in the hand of the Florentine statue an instrument for shaving, which it must be, if, as Lanzi supposes, the man is no other than the barber of Julius Caesar. Winkelmann, illustrating a bas relief of the same subject, follows the opinion of Leonard Agostini, and his authority might have been thought conclusive, even if the resemblance did not strike the most careless observer <sup>1</sup>).

Amongst the bronzes of the same princely collection, is still to be seen the inscribed tablet copied and commented upon by Mr. Gibbon <sup>2</sup>). Our historian found some difficulties, but did not desist from his illustration: he might be vexed to hear that his criticism has been thrown away on an inscription now generally recognized to be a forgery.

26.

*His eyes to thee upturn,  
Feeding on thy sweet cheek.*

Stanza li. lines 6 and 7.

<sup>1</sup>) See Monim. Ant. ined. par. i. cap. xvii. n. xlii. p. 50; and Storia delli Arti, etc. lib. xi. cap. I. tom. ii. p. 314. not. B.

<sup>2</sup>) Nomina gentesque Antiquae Italiae, p. 204. edit. oct.



*Ὀφθαλμοὺς ἐστιαῖν.*

“Atque oculos pascit uterque suos.”

Ovid. Amor. lib. ii.

27.

*In Santa Croce's holy precincts lie.*

Stanza liv. line 1.

This name will recal the memory, not only of those whose tombs have raised the Santa Croce into the centre of pilgrimage, the Mecca of Italy, but of her whose eloquence was poured over the illustrious ashes, and whose voice is now as mute as those she sung. CORINNA is no more; and with her should expire the fear, the flattery, and the envy, which threw too dazzling or too dark a cloud round the march of genius, and forbad the steady gaze of disinterested criticism. We have her picture embellished or distorted, as friendship or detraction has held the pencil: the impartial portrait was hardly to be expected from a cotemporary. The immediate voice of her survivors will, it is probable, be far from affording a just estimate of her singular capacity. The gallantry, the love of wonder, and the hope of associated fame, which blunted the edge of censure, must cease to exist. — The dead have no sex; they can surprise by no new miracles; they can confer no privilege: Corinna has ceased to be a woman — she is only an author: and it may be foreseen that many will repay themselves for former complaisance, by a severity to which the extravagance of previous praises may perhaps give the colour of truth. The latest posterity, for to the latest posterity they will assuredly descend, will have to pronounce upon her various productions; and the longer the vista through which they are seen, the more accurately minute will be the object, the more certain the justice, of the decision. She will enter into that existence in which the great writers of all ages and nations are, as it were, associated in a world of their own, and, from that superior sphere, shed their eternal influence for the control and consolation of mankind. But the indivi-



dual will gradually disappear as the author is more distinctly seen: some one, therefore, of all those whom the charms of involuntary wit, and of easy hospitality, attracted within the friendly circles of Coppet, should rescue from oblivion those virtues which although they are said to love the shade, are, in fact, more frequently chilled than excited by the domestic cares of private life. Some one should be found to portray the unaffected graces with which she adorned those dearer relationships, the performance of whose duties is rather discovered amongst the interior secrets, than seen in the outward management, of family intercourse; and which, indeed, it requires the delicacy of genuine affection to qualify for the eye of an indifferent spectator. Some one should be found, not to celebrate, but to describe, the amiable mistress of an open mansion, the centre of a society, ever varied, and always pleased, the creator of which, divested of the ambition and the arts of public rivalry, shone forth only to give fresh animation to those around her. The mother tenderly affectionate and tenderly beloved, the friend unboundedly generous, but still esteemed, the charitable patroness of all distress, cannot be forgotten by those whom she cherished, and protected, and fed. Her loss will be mourned the most where she was known the best; and, to the sorrows of very many friends and more dependents, may be offered the disinterested regret of a stranger, who, amidst the sublimer scenes of the Lemman lake, received his chief satisfaction from contemplating the engaging qualities of the incomparable Corinna.

28.

*Here repose  
Angelo's, Alfieri's bones.*

Stanza liv. lines 6 and 7.

Alfieri is the great name of this age. The Italians, without waiting for the hundred years, consider him as "a poet good in law." — His memory is the more dear to them because he is the bard of freedom; and because, as such, his tragedies



can receive no countenance from any of their sovereigns. They are but very seldom, and but very few of them, allowed to be acted. It was observed by Cicero, that nowhere were the true opinions and feelings of the Romans so clearly shown as at the theatre<sup>1</sup>). In the autumn of 1816, a celebrated improvvisatore exhibited his talents at the Opera-house of Milan. The reading of the theses handed in for the subjects of his poetry was received by a very numerous audience, for the most part in silence, or with laughter; but when the assistant, unfolding one of the papers, exclaimed, "*The apotheosis of Victor Alfieri*," the whole theatre burst into a shout, and the applause was continued for some moments. The lot did not fall on Alfieri; and the Signor Sgricci had to pour forth his extemporary common-places on the bombardment of Algiers. The choice, indeed, is not left to accident quite so much as might be thought from a first view of the ceremony; and the police not only takes care to look at the papers beforehand, but, in case of any prudential after-thought, steps in to correct the blindness of chance. The proposal for deifying Alfieri was received with immediate enthusiasm, the rather because it was conjectured there would be no opportunity of carrying it into effect.

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<sup>1</sup>) The free expression of their honest sentiments survived their liberties. Titius, the friend of Antony, presented them with games in the theatre of Pompey. They did not suffer the brilliancy of the spectacle to efface from their memory that the man who furnished them with the entertainment had murdered the son of Pompey: they drove him from the theatre with curses. The moral sense of a populace, spontaneously expressed, is never wrong. Even the soldiers of the triumvirs joined in the execration of the citizens, by shouting round the chariots of Lepidus and Plancus, who had proscribed their brothers, *De Germanis non de Gallis duo triumphant Consules*; a saying worth a record, were it nothing but a good pun. (C. Vell. Paterculii Hist. lib. ii. cap. lxxix. pag. 78. edit. Elzevir. 1639. Ibid. lib. ii. cap. lxxvii.)



29.

*Here Machiavelli's earth return'd to whence it rose.*

Stanza liv. line 9.

The affectation of simplicity in sepulchral inscriptions, which so often leaves us uncertain whether the structure before us is an actual depository, or a cenotaph, or a simple memorial not of death but life, has given to the tomb of Machiavelli no information as to the place or time of the birth or death, the age or parentage, of the historian.

TANTO NOMINI NVLLVM PAR ELOGIVM  
NICCOLAVS MACHIAVELLI.

There seems at least no reason why the name should not have been put above the sentence which alludes to it.

It will readily be imagined that the prejudices which have passed the name of Machiavelli into an epithet proverbial of iniquity exist no longer at Florence. His memory was persecuted as his life had been for an attachment to liberty incompatible with the new system of despotism, which succeeded the fall of the free governments of Italy. He was put to the torture for being a "*libertine*," that is, for wishing to restore the republic of Florence; and such are the undying efforts of those who are interested in the perversion not only of the nature of actions, but the meaning of words, that what was once *patriotism*, has by degrees come to signify *debauch*. We have ourselves outlived the old meaning of "*liberality*," which is now another word for treason in one country and for infatuation in all. It seems to have been a strange mistake to accuse the author of the Prince, as being a pander to tyranny; and to think that the Inquisition would condemn his work for such a delinquency. The fact is that Machiavelli, as is usual with those against whom no crime can be proved, was suspected of and charged with atheism; and the first and last most violent opposers of the Prince were both Jesuits, one of whom persuaded the Inquisition "*benchè*



fosse tardo, » to prohibit the treatise, and the other qualified the secretary of the Florentine republic as no better than a fool. The father Possevin was proved never to have read the book, and the father Lucchesini not to have understood it. It is clear, however, that such critics must have objected not to the slavery of the doctrines, but to the supposed tendency of a lesson which shows how distinct are the interests of a monarch from the happiness of mankind. The Jesuits are re-established in Italy, and the last chapter of the Prince may again call forth a particular refutation, from those who are employed once more in moulding the minds of the rising generation, so as to receive the impressions of despotism. The chapter bears for title, "*Esortazione a liberare la Italia dai Barbari,* » and concludes with a *libertine* excitement to the future redemption of Italy. "*Non si deve adunque lasciar passare questa occasione, acciocchè la Italia vegga dopo tanto tempo apparire un suo redentore. Nè posso esprimere con qual amore ei fusse ricevuto in tutte quelle provincie, che hanno patito per queste illuvioni esterne, con qual sete di vendetta, con che ostinata fede, con che lacrime. Quali porte se li serrerebbero? Quali populi li negherebbero la obbedienza? Quale Italiano li negherebbe l'ossequio?* AD OGNUNO PUZZA QUESTO BARBARO DOMINIO <sup>1)</sup> »

30.

*Ungrateful Florence! Dante sleeps afar.*

Stanza lvii. line 1.

Dante was born in Florence in the year 1261. He fought in two battles, was fourteen times ambassador, and once prior of the republic. When the party of Charles of Anjou triumphed over the Bianchi, he was absent on an embassy to Pope Boniface VIII., and was condemned to two years' banishment, and to a fine of 8000 lire; on the non-

<sup>1)</sup> Il Principe di Niccolò Machiavelli, etc. con la prefazione e le note istoriche e politiche di Mr. Amelot de la Houssaye e l' esame e confutazione dell' opera . . . . Cosmopoli, 1769.



payment of which he was further punished by the sequestration of all his property. The republic, however, was not content with this satisfaction, for in 1772 was discovered in the archives at Florence a sentence in which Dante is the eleventh of a list of fifteen condemned in 1302 to be burnt alive; *Talis perveniens igne comburatur sic quod moriatur*. The pretext for this judgment was a proof of unfair barter, extortions, and illicit gains. *Baracteriarum iniquarum, extorsionum, et illicitorum lucrorum*<sup>1)</sup>, and with such an accusation it is not strange that Dante should have always protested his innocence, and the injustice of his fellow-citizens. His appeal to Florence was accompanied by another to the Emperor Henry; and the death of that sovereign in 1313 was the signal for a sentence of irrevocable banishment. He had before lingered near Tuscany with hopes of recall; then travelled into the north of Italy, where Verona had to boast of his longest residence; and he finally settled at Ravenna, which was his ordinary but not constant abode until his death. The refusal of the Venetians to grant him a public audience, on the part of Guido Novello da Polenta, his protector, is said to have been the principal cause of this event, which happened in 1321. He was buried ("in sacra minorum aede") at Ravenna, in a handsome tomb, which was erected by Guido, restored by Bernardo Bembo in 1483, praetor for that republic which had refused to hear him, again restored by Cardinal Corsi in 1692, and replaced by a more magnificent sepulchre, constructed in 1780 at the expense of the Cardinal Luigi Valenti Gonzaga. The offence or misfortune of Dante was an attachment to a defeated party, and, as his least favourable biographers allege against him, too great a freedom of speech and haughtiness of manner. But the next age paid honours almost divine to the exile. The Florentines, having in vain and frequently

<sup>1)</sup> Storia della Lett. Ital. tom. v. lib. iii. par. 2. p. 448. Tiraboschi is incorrect: the dates of the three decrees against Dante are A. D. 1302, 1314, and 1316.



attempted to recover his body, crowned his image in a church <sup>1)</sup>, and his picture is still one of the idols of their cathedral. They struck medals, they raised statues to him. The cities of Italy, not being able to dispute about his own birth, contended for that of his great poem, and the Florentines thought it for their honour to prove that he had finished the seventh Canto before they drove him from his native city. Fifty-one years after his death, they endowed a professorial chair for the expounding of his verses, and Boccaccio was appointed to this patriotic employment. The example was imitated by Bologna and Pisa, and the commentators, if they performed but little service to literature, augmented the veneration which beheld a sacred or moral allegory in all the images of his mystic muse. His birth and his infancy were discovered to have been distinguished above those of ordinary men: the author of the Decameron, his earliest biographer, relates that his mother was warned in a dream of the importance of her pregnancy: and it was found, by others, that at ten years of age he had manifested his precocious passion for that wisdom or theology, which, under the name of Beatrice, had been mistaken for a substantial mistress. When the Divine Comedy had been recognized as a mere mortal production, and at the distance of two centuries, when criticism and competition had sobered the judgment of Italians, Dante was seriously declared superior to Homer <sup>2)</sup>; and though the preference appeared to some casuists "an heretical blasphemy worthy of the flames," the contest was vigorously maintained for nearly fifty years. In later times it was made a question which of the Lords of Verona could boast of having patronized him <sup>3)</sup>,

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<sup>1)</sup> So relates Ficino, but some think his coronation only an allegory. See *Storia*, etc. ut sup. p. 453.

<sup>2)</sup> By Varchi in his *Ercolano*. The controversy continued from 1570 to 1616. See *Storia*, etc. tom. vii. lib. iii. par. iii. p. 1280.

<sup>3)</sup> Gio. Jacopo Dionisi Canonico di Verona. *Serie di Aneddoti*, n. 2. See *Storia*, etc. tom. v. lib. i. p. 24.



and the jealous scepticism of one writer would not allow Ravenna the undoubted possession of his bones. Even the critical Tiraboschi was inclined to believe that the poet had foreseen and foretold one of the discoveries of Galileo. — Like the great originals of other nations, his popularity has not always maintained the same level. The last age seemed inclined to undervalue him as a model and a study; and Bettinelli one day rebuked his pupil Monti, for poring over the harsh and obsolete extravagances of the *Commedia*. The present generation, having recovered from the Gallic idolatries of Cesarotti, has returned to the ancient worship, and the *Danteggiare* of the northern Italians is thought even indiscreet by the more moderate Tuscans.

There is still much curious information relative to the life and writings of this great poet which has not as yet been collected even by the Italians; but the celebrated Ugo Foscolo meditates to supply this defect, and it is not to be regretted that this national work has been reserved for one so devoted to his country and the cause of truth.

## 31.

*Like Scipio, buried by the upbraiding shore;  
Thy factions, in their worse than civil war,  
Proscribed, etc.*

Stanza lvii. lines 2, 3, and 4.

The elder Scipio Africanus had a tomb if he was not buried at Liternum, whither he had retired to voluntary banishment. This tomb was near the sea-shore, and the story of an inscription upon it, *Ingrata Patria*, having given a name to a modern tower, is, if not true, an agreeable fiction. If he was not buried, he certainly lived there <sup>1)</sup>.

In così angusta e solitaria villa  
Era 'l grand' uomo che d'Africa s'appella  
Perchè prima col ferro al vivo aprilla <sup>2)</sup>.

<sup>1)</sup> Vitam Literni egit sine desiderio urbis. See T. Liv. Hist. lib. xxxviii. Livy reports that some said he was buried at Liternum, others at Rome. Ib. cap. lv.

<sup>2)</sup> Trionfo della Castita.



Ingratitude is generally supposed the vice peculiar to republics; and it seems to be forgotten that for one instance of popular inconstancy, we have a hundred examples of the fall of courtly favourites. Besides, a people have often repented — a monarch seldom or never. Leaving apart many familiar proof of this fact, a short story may show the difference between even an aristocracy and the multitude.

Vettor Pisani, having been defeated in 1355 at Porto-longo, and many years afterwards in the more decisive action of Pola, by the Genoese, was recalled by the Venetian government, and thrown into chains. The Avvogadori proposed to behead him, but the supreme tribunal was content with the sentence of imprisonment. Whilst Pisani was suffering this unmerited disgrace, Chioza, in the vicinity of the capital<sup>1)</sup>, was, by the assistance of the *Signor of Padua*, delivered into the hands of Pietro Doria. At the intelligence of that disaster, the great bell of St. Mark's tower tolled to arms, and the people and the soldiery of the galleys were summoned to the repulse of the approaching enemy: but they protested they would not move a step, unless Pisani were liberated and placed at their head. The great council was instantly assembled: the prisoner was called before them, and the Doge, Andrea Contarini, informed him of the demands of the people and the necessities of the state, whose only hope of safety was reposed on his efforts, and who implored him to forget the indignities he had endured in her service. "I have submitted," replied the magnanimous republican, "I have submitted to your deliberations without complaint; I have supported patiently the pains of imprisonment, for they were inflicted at your command: this is no time to inquire whether I deserved them — the good of the republic may have seemed to require it, and that which the republic resolves is always resolved wisely. Behold me ready to lay down my life for the preservation

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<sup>1)</sup> See note 8, page 255.



of my country.,” Pisani was appointed generalissimo, and by his exertions, in conjunction with those of Carlo Zeno, the Venetians soon recovered the ascendancy over their maritime rivals.

The Italian communities were no less unjust to their citizens than the Greek republics. Liberty, both with the one and the other, seems to have been a national, not an individual object: and, notwithstanding the boasted *equality before the laws*, which an ancient Greek writer <sup>1)</sup> considered the great distinctive mark between his countrymen and the barbarians, the mutual rights of fellow-citizens seem never to have been the principal scope of the old democracies. The world may have not yet seen an essay by the author of the Italian Republics, in which the distinction between the liberty of former states, and the signification attached to that word by the happier constitution of England, is ingeniously developed. The Italians, however, when they had ceased to be free, still looked back with a sigh upon those times of turbulence, when every citizen might rise to a share of sovereign power, and have never been taught fully to appreciate the repose of a monarchy. Sperone Speroni, when Francis Maria II. Duke of Rovere proposed the question, “which was preferable, the republic or the principality — the perfect and not durable, or the less perfect and not so liable to change,,” replied, “that our happiness is to be measured by its quality, not by its duration; and that he preferred to live for one day like a man, than for a hundred years like a brute, a stock, or a stone.” This was thought, and called, a *magnificent* answer, down to the last days of Italian servitude <sup>2)</sup>.

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1) The Greek boasted that he was *ἰσονόμος*. See the last chapter of the first book of Dionysius of Halicarnassus.

2) “E intorno *alla magnifica risposta*,,” etc. Serassi Vita del Tasso, lib. iii. pag. 149. tom. ii. edit. 2. Bergamo.



## 32.

*And the crown**Which Petrarch's laureate brow supremely wore  
Upon a far and foreign soil had grown.*

Stanza lvii. lines 6, 7, and 8.

The Florentines did not take the opportunity of Petrarch's short visit to their city in 1350 to revoke the decree which confiscated the property of his father, who had been banished shortly after the exile of Dante. His crown did not dazzle them; but when in the next year they were in want of his assistance in the formation of their university, they repented of their injustice, and Boccaccio was sent to Padua to entreat the laureate to conclude his wanderings in the bosom of his native country, where he might finish his *immortal Africa*, and enjoy, with his recovered possessions, the esteem of all classes of his fellow-citizens. They gave him the option of the book and the science he might condescend to expound: they called him the glory of his country, who was dear, and would be dearer to them; and they added, that if there was any thing unpleasing in their letter, he ought to return amongst them, were it only to correct their style<sup>1</sup>). Petrarch seemed at first to listen to the flattery and to the entreaties of his friend, but he did not return to Florence, and preferred a pilgrimage to the tomb of Laura and the shades of Vauclose.

## 33.

*Boccaccio to his parent earth bequeathed  
His dust.*

Stanza lviii. lines 1 and 2.

Boccaccio was buried in the church of St. Michael and St James, at Certaldo, a small town

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<sup>1</sup>) "Accingiti innoltre, se ci è lecito ancor l'esortarti, a compire l'immortal tua Africa . . . Se ti avviene d'incontrare nel nostro stile cosa che ti dispiaccia, cio debb' essere un altro motivo ad esaudire i desideri della tua patria." Storia della Lett. Ital. tom. v. par. i. lib. i. p. 76.



in the Valdelsa, which was by some supposed the place of his birth. There he passed the latter part of his life in a course of laborious study, which shortened his existence; and there might his ashes have been secure, if not of honour, at least of repose. But the "hyaena bigo's" of Certaldo tore up the tombstone of Boccaccio, and ejected it from the holy precincts of St. Michael and St. James. The occasion, and, it may be hoped, the excuse, of this ejectment was the making of a new floor for the church; but the fact is, that the tombstone was taken up and thrown aside at the bottom of the building. Ignorance may share the sin with bigotry. It would be painful to relate such an exception to the devotion of the Italians for their great names, could it not be accompanied by a trait more honourably conformable to the general character of the nation. The principal person of the district, the last branch of the house of Medici, afforded that protection to the memory of the insulted dead which her best ancestors had dispensed upon all cotemporary merit. The Marchioness Lenzoni rescued the tombstone of Boccaccio from the neglect in which it had sometime lain, and found for it an honourable elevation in her own mansion. She has done more: the house in which the poet lived has been as little respected as his tomb, and is falling to ruin over the head of one indifferent to the name of its former tenant. It consists of two or three little chambers, and a low tower, on which Cosmo II. affixed an inscription. This house she has taken measures to purchase, and proposes to devote to it that care and consideration which are attached to the cradle and to the roof of genius.

This is not the place to undertake the defence of Boccaccio; but the man who exhausted his little patrimony in the acquirement of learning, who was amongst the first, if not the first, to allure the science and the poetry of Greece to the bosom of Italy; — who not only invented a new style, but founded, or certainly fixed, a new language; who, besides the esteem of every polite court of Europa, was thought worthy of employment by



the predominant republic of his own country, and, what is more, of the friendship of Petrarch, who lived the life of a philosopher and a freeman, and who died in the pursuit of knowledge, — such a man might have found more consideration than he has met with from the priest of Certaldo, and from a late English traveller, who strikes off his portrait as an odious, contemptible, licentious writer, whose impure remains should be suffered to rot without a record <sup>1</sup>). That English traveller, unfortunately for those who have to deplore the loss of a very amiable person, is beyond all criticism; but the mortality which did not protect Boccaccio from Mr. Eustace, must not defend Mr. Eustace from the impartial judgment of his successors. — Death may canonize his virtues, not his errors; and it may be modestly pronounced that he transgressed, not only as an author, but as a man, when he evoked the shade of Boccaccio in company with that of Aretine, amidst the sepulchres of Santa croce, merely to dismiss it with indignity. As far as respects

“Il flagello de’ Principi,  
Il divin Pietro Aretino, „

it is of little import what censure is passed upon a coxcomb who owes his present existence to the

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<sup>1</sup>) Classical Tour, cap. ix. vol. ii. p. 355. edit. 3d. “Of Boccaccio, the modern Petronius, we say nothing; the abuse of genius is more odious and more contemptible than its absence; and it imports little where the impure remains of a licentious author are consigned to their kindred dust. For the same reason the traveller may pass unnoticed the tomb of the malignant Aretino. „

This dubious phrase is hardly enough to save the tourist from the suspicion of another blunder respecting the burial-place of Aretine, whose tomb was in the church of St. Luke at Venice, and gave rise to the famous controversy of which some notice is taken in Bayle. Now the words of Mr. Eustace would lead us to think the tomb was at Florence, or at least was to be somewhere recognised. Whether the inscription so much disputed was ever written on the tomb cannot now be decided, for all memorial of this author has disappeared from the church of St. Luke.



above burlesque character given to him by the poet whose amber has preserved many other grubs and worms: but to classify Boccaccio with such a person, and to excommunicate his very ashes, must of itself make us doubt of the qualification of the classical tourist for writing upon Italian, or, indeed, upon any other literature; for ignorance on one point may incapacitate an author merely for that particular topic, but subjection to a professional prejudice must render him an unsafe director on all occasions. Any perversion and injustice may be made what is vulgarly called "a case of conscience," and this poor excuse is all that can be offered for the priest of Certaldo, or the author of the Classical Tour. It would have answered the purpose to confie the censure to the novels of Boccaccio, and gratitude to that source which supplied the muse of Dryden with her last and most harmonious numbers might perhaps have restricted that censure to the objectionable qualities of the hundred tales. At any rate the repentance of Boccaccio might have arrested his exhumation, and it should have been recollected and told, that in his old age he wrote a letter entreating his friend to discourage the reading of the Decameron, for the sake of modesty, and for the sake of the author, who would not have an apologist always at hand to state in his excuse that he wrote it when young, and at the command of his superiors <sup>1)</sup>. It is neither the licentiousness of the writer, nor the evil propensities of the reader, which have given to the Decameron alone, of all the works of Boccaccio, a perpetual popularity. The establishment of a new and delightful dialect conferred an immortality on the works in which it was first fixed. The sonnets of Petrarch were, for the same reason, fated to survive his self-admired Africa, the *favourite*

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<sup>1)</sup> "Non enim ubique est, qui in excusationem meam consurgens dicat, juvenis scripti, et majoris coactus imperio." The letter was addressed to Maghinard of Cavalcanti, marshal of the kingdom of Sicily. See Tiraboschi, Storia, etc. tom. v. par. ii. lib. iii. pag. 525. ed. Ven. 1795.



*of kings.*” The invariable traits of nature and feeling with which the novels, as well as the verses, abound, have doubtless been the chief source of the foreign celebrity of both authors; but Boccaccio, as a man, is no more to be estimated by that work, than Petrarch is to be regarded in no other light than as the lover of Laura. Even, however, had the father of the Tuscan prose been known only as the author of the Decameron, a considerate writer would have been cautious to pronounce a sentence irreconcilable with the unerring voice of many ages and nations. An irrevocable value has never been stamped upon any work solely recommended by impurity.

The true source of the outcry against Boccaccio, which began at a very early period, was the choice of his scandalous personages in the cloisters as well as the courts; but the princes only laughed at the gallant adventures so unjustly charged upon queen Theodelinda, whilst the priesthood cried shame upon the debauches drawn from the convent and the hermitage; and most probably for the opposite reason, namely, that the picture was faithful to the life. Two of the novels are allowed to be facts usefully turned into tales, to deride the canonization of rogues and laymen. Ser Ciappelletto and Marcellinus are cited with applause even by the decent Muratori<sup>1</sup>). The great Arnaud, as he is quoted in Bayle, states, that a new edition of the novels was proposed, of which the expurgation consisted in omitting the words “monk,” and “nun,” and tacking the immoralities to other names. The literary history of Italy particularises no such edition; but it was not long before the whole of Europe had but one opinion of the Decameron; and the absolution of the author seems to have been a point settled at least a hundred years ago: “On se feroit siffler si l’on prétendoit convaincre Boccace de n’avoir pas été honnête homme, puis qu’il a fait le Decameron.” So said one of the best men,

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<sup>1</sup>) Dissertazioni sopra le antichità Italiane. Diss. lviii. p. 253. tom. iii. edit. Milan. 1751.



and perhaps the best critic, that ever lived — the very martyr to impartiality <sup>1</sup>). But as this information, that in the beginning of the last century one would have been hooted at for pretending that Boccaccio was not a good man, may seem to come from one of those enemies who are to be suspected, even when they make us a present of truth, a more acceptable contrast with the proscription of the body, soul, and muse of Boccaccio may be found in a few words from the virtuous, the patriotic cotemporary, who thought one of the tales of this impure writer worthy a Latin version from his own pen. "*I have remarked elsewhere,*" says Petrarch, writing to Boccaccio, "*that the Book itself has been worried by certain dogs, but stoutly defended by your staff and voice. Nor was I astonished, for I have had proof of the vigour of your mind, and I know you have fallen on that unaccommodating incapable race of mortals who, whatever they either like not, or know not, or cannot do, are sure to reprehend in others; and on those occasions only put on a show of learning and eloquence, but otherwise are entirely dumb* <sup>2</sup>)."

It is satisfactory to find that all the priesthood do not resemble those of Certaldo, and that one of them who did not possess the bones of Boccaccio would not lose the opportunity of raising a cenotaph to his memory. Bevius, canon of Padua, at the beginning of the sixteenth century, erected at Arquà, opposite to the tomb of the Laureate, a tablet, in which he associated Boccaccio to the equal honours of Dante and of Petrarch.

<sup>1</sup>) *Eclaircissement*, etc. etc. p. 638. edit. Basle, 1741, in the Supplement to Bayle's Dictionary.

<sup>2</sup>) "*Animadverti alicubi librum ipsum canum dentibus lacessitum, tuo tamen baculo egregiè tuâque voce defensum. Nec miratus sum: nam et vires ingenii tui novi, et scio expertus esses hominum genus insolens et ignavum, qui quicquid ipsi vel nolunt vel nesciunt, vel non possunt, in aliis reprehendunt, ad hoc unum docti et arguti, sed elingues reliqua.*"... Epist. Joan. Boccatio. Opp. tom. i. p. 540. edit. Basil.



## 34.

*What is her pyramid of precious stones?*

Stanza lx. line 1.

Our veneration for the Medici begins with Cosmo and expires with his grandson; that stream is pure only at the source; and it is in search of some memorial of the virtuous republicans of the family that we visit the church of St. Lorenzo at Florence. The tawdry, glaring, unfinished chapel in that church, designed for the mausoleum of the Dukes of Tuscany, set round with crowns and coffins, gives birth to no emotions but those of contempt for the lavish vanity of a race of despots, whilst the pavement slab simply inscribed to the Father of his Country, reconciles us to the name of Medici<sup>1)</sup>. It was very natural for Corinna<sup>2)</sup> to suppose that the statue raised to the Duke of Urbino in the *capella de' depositi* was intended for his great namesake; but the magnificent Lorenzo is only the sharer of a coffin half hidden in a niche of the sacristy. The decay of Tuscany dates from the sovereignty of the Medici. Of the sepulchral peace which succeeded to the establishment of the reigning families in Italy, our own Sidney has given us a glowing, but a faithful picture. "Notwithstanding all the seditions of Florence, and other cities of Tuscany, the horrid factions of Guelphs and Ghibelins, Neri and Bianchi, nobles and commons, they continued populous, strong, and exceeding rich; but in the space of less than a hundred and fifty years, the peaceable reign of the Medices is thought to have destroyed nine parts in ten of the people of that province. Amongst other things it is remarkable, that when Philipp the Second of Spain gave Siena to the Duke of Florence, his ambassador then at Rome sent him word, that he had given away more than 650,000 subjects; and it is not believed there are now 20,000 souls inhabiting that city and territory. Pisa, Pistoia, Arezzo, Cortona,

1) Cosmus Medices. Decreto publico. Pater Patriae.

2) Corinne, liv. xviii. cap. iii. vol. iii. page 248.



and other towns, that were then good and populous, are in the like proportion diminished, and Florence more than any. When that city had been long troubled with seditions, tumults, and wars, for the most part unprosperous, they still retained such strength, that when Charles VIII. of France, being admitted as a friend with his whole army, which soon after conquered the kingdom of Naples, thought to master them, the people, taking arms, struck such a terror into him, that he was glad to depart upon such conditions as they thought fit to impose. Machiavel reports, that in that time Florence alone, with the Val d'Arno, a small territory belonging to that city, could, in a few hours, by the sound of a bell, bring together 135,000 well-armed man; whereas now that city, with all the others in that province, are brought to such despicable weakness, emptiness, poverty, and baseness, that they can neither resist the oppressions of their own prince, nor defend him or themselves if they were assaulted by a foreign enemy. The people are dispersed or destroyed, and the best families sent to seek habitations in Venice, Genoa, Rome, Naples, and Lucca. This is not the effect of war or pestilence; they enjoy a perfect peace, and suffer no other plague than the government they are under <sup>1)</sup>. From the usurper Cosmo down to the imbecile Gaston, we look in vain for any of those unmixed qualities which should raise a patriot to the command of his fellow-citizens. The Grand Dukes, and particularly the third Cosmo, had operated so entire a change in the Tuscan character, that the candid Florentines, in excuse for some imperfections in the philanthropic system of Leopold, are obliged to confess that the sovereign was the only liberal man in his dominions. Yet that excellent prince himself had no other notion of a national assembly, than of a body to represent the wants and wishes, not the will, of the people.

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<sup>1)</sup> On government, chap. ii. sect. xxvi. pag. 208. edit. 1751. Sidney is, together with Locke and Hoadley, one of Mr. Hume's "*despicable*" writers.



35.

*An earthquake reel'd unheededly away.*

Stanza lxiii. line 5.

*"And such was their mutual animosity, so intent were they upon the battle, that the earthquake, which overthrew in great part many of the cities of Italy, which turned the course of rapid streams, poured back the sea upon the rivers, and tore down the very mountains, was not felt by one of the combatants <sup>1)</sup>."* Such is the description of Livy. It may be doubted whether modern tactics would admit of such an abstraction.

The site of the battle of Thrasimene is not to be mistaken. The traveller from the village under Cortona to Casa di Piano, the next stage on the way to Rome, has for the first two or three miles, around him, but more particularly to the right, that flat land which Hannibal laid waste in order to induce the consul Flaminius to move from Arezzo. On his left, and in front of him, is a ridge of hills bending down towards the lake of Thrasimene, called by Livy "*montes Cortoneses*," and now named the Gualandra. These hills he approaches at Ossaja, a village which the itineraries pretend to have been so denominated from the bones found there: but there have been no bones found there, and the battle was fought on the other side of the hill. From Ossaja the road begins to rise a little, but does not pass into the roots of the mountains until the sixty-seventh milestone from Florence. The ascent thence is not steep but perpetual, and continues for twenty minutes. The lake is soon seen below on the right, with Borghetto, a round tower close upon the water; and the undulating hills partially covered with wood, amongst which the road winds, sink by degrees into the marshes near to this tower.

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1) "*Tantusque fuit ardor animorum, adeo intentus pugnae animus, ut eum terrae motum qui multarum urbium Italiae magnas partes prostravit, avertitque cursu rapido amnes, mare fluminibus invexit, montes lapsu ingenti proruit, nemo pugnantium senserit.*" . . . Tit. Liv. lib. xxii. cap. xii.



Lower than the road, down to the right amidst these woody hillocks, Hannibal placed his horse <sup>1)</sup>, in the jaws of or rather above the pass, which was between the lake and the present road, and most probably close to Borghetto, just under the lowest of the "tumuli <sup>2)</sup>". On a summit to the left, above the road, is an old circular ruin which the peasants call "the Tower of Hannibal the Carthaginian." Arrived at the highest point of the road, the traveller has a partial view of the fatal plain, which opens fully upon him as he descends the Gualandra. He soon finds himself in a vale enclosed to the left and in front and behind him by the Gualandra hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the right and forms the chord of this mountain arc. The position cannot be guessed at from the plains of Cortona, nor appears to be so completely enclosed unless to one who is fairly within the hills. It then, indeed, appears "a place made as it were on purpose for a snare," *locus insidiis natus*. "Borghetto is then found to stand in a narrow marshy pass close to the hill and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a high rocky acclivity <sup>3)</sup>". There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre. Polybius seems to allude to this eminence as the one on which Hannibal encamped and drew out his heavy-armed Africans and Spaniards in a conspicuous position <sup>4)</sup>. From

<sup>1)</sup> "Equites ad ipsas fauces saltus tumulis apte tegentibus locat." T. Livii, lib. xxii. cap. iv.

<sup>2)</sup> "Ubi maxime montes Cortonenses Thrasimenus subit." Ibid.

<sup>3)</sup> "Inde colles assurgunt." Ibid.

<sup>4)</sup> Τὸν μὲν κατὰ πρόσωπον τῆς πορείας λόφον αὐτὸς κατελάβετο καὶ τοὺς Αἰβυας καὶ τοὺς Ἰβηρας ἔχων ἐπ' αὐτοῦ



this spot he despatched his Balearic and light-armed troops round through the Gualandra heights to the right, so as to arrive unseen and form an ambush amongst the broken acclivities which the road now passes, and to be ready to act upon the left flank and above the enemy, whilst the horse shut up the pass behind. Flaminius came to the lake near Borghetto at sunset; and, without sending any spies before him, marched through the pass the next morning before the day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre <sup>1)</sup>. The consul began to draw out his army in the flat, and in the mean time the horse in ambush occupied the pass behind him at Borghetto. Thus the Romans were completely inclosed, having the lake on the right, the main army on the hill of Torre in front, the Gualandra hills filled with the light-armed on their left flank, and being prevented from receding by the cavalry, who, the farther they advanced, stopped up all the outlets in the rear. A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and all the different corps in ambush looked towards the hill of Torre for the order of attack. Hannibal gave the signal, and moved down from his post on the height. At the same moment all his troops on the eminences behind and in the flank of Flaminius, rushed forwards as it were with one accord into the plain. The Romans, who were forming their array in the mist, suddenly heard the shouts of the enemy amongst them, on every side, and before they could fall into their ranks, or draw their swords, or see

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*κατεστρατοπέδευσε.* Hist. lib. iii. cap. 83. The account in Polybius is not so easily reconcileable with present appearances as that in Livy: he talks of hills to the right and left of the pass and valley; but when Flaminius entered he had the lake at the right of both.

<sup>1)</sup> "A tergo et super caput decipere insidiae." T. Liv. etc



by whom they were attacked, felt at once that they were surrounded and lost.

There are two little rivulets which run from the Gualandra into the lake. The traveller crosses the first of these at about a mile after he comes into the plain, and this divides the Tuscan from the Papal territories. The second, about a quarter of a mile further on, is called "the bloody rivulet," and the peasants point out an open spot to the left between the "Sanguinetto," and the hills, which, they say, was the principal scene of slaughter. The other part of the plain is covered with thick set olive trees in corn-grounds, and is nowhere quite level except near the edge of the lake. It is, indeed, most probable, that the battle was fought near this end of the valley, for the six thousand Romans, who, at the beginning of the action, broke through the enemy, escaped to the summit of an eminence which must have been in this quarter, otherwise they would have had to traverse the whole plain and to pierce through the main army of Hannibal.

The Romans fought desperately for three hours, but the death of Flaminius was the signal for a general dispersion. The Carthaginian horse then burst in upon the fugitives, and the lake, the marsh about Borghetto, but chiefly the plain of the Sanguinetto and the passes of the Gualandra, were strewn with dead. Near some old walls on a bleak ridge to the left above the rivulet many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the "stream of blood."

Every district of Italy has its hero. In the north some painter is the usual genius of the place, and the foreign Julio Romano more than divides Mantua with her native Virgil<sup>1</sup>). To the south we hear of Roman names. Near Thrasimene tradition is still faithful to the fame of an enemy, and Han-

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<sup>1</sup>) About the middle of the XIIth century the coins of Mantua bore on one side the image and figure of Virgil. *Zecca d'Italia*, pl. xvii. i. 6 . . . *Voyage dans le Milanais*, etc. par A. Z. Millin. tom. ii. pag. 294. Paris, 1817.



nibal the Carthaginian is the only ancient name remembered on the banks of the Perugian lake. Flaminius is unknown; but the postilions on that road have been taught to show the very spot where *Il Console Romano* was slain. Of all who fought and fell in the battle of Thrasimene, the historian himself has, besides the generals and Maharbal, preserved indeed only a single name. You overtake the Carthaginian again on the same road to Rome. The antiquary, that is, the hostler, of the posthouse at Spoleto, tells you that his town repulsed the victorious enemy, and shows you the gate still called *Porta di Annibale*. It is hardly worth while to remark that a French travel writer, well known by the name of the President Dupaty, saw Thrasimene in the lake of Bolsena, which lay conveniently on his way from Sienna to Rome.

36.

*But thou, Clitumnus.*

Stanza lxvi. line 1.

No book of travels has omitted to expatiate on the temple of the Clitumnus, between Foligno and Spoleto; and no site, or scenery, even in Italy, is more worthy a description. For an account of the dilapidation of this temple, the reader is reverred to Historical Illustrations of the Fourth Canto of Childe Harold.

37.

*Charming the eye with dread, — a matchless cataract.*

Stanza lxxi. line 9.

I saw the "Cascata del marmore," of Terni twice, at different periods; once from the summit of the precipice, and again from the valley below. The lower view is far to be preferred, if the traveller has time for one only; but in any point of view, either from above or below, it is worth all the cascades and torrents of Switzerland put together: the Staubach, Reichenbach, Pisse Vache, fall of Arpenay, etc. are rills in comparative appearance.

13\*



Of the fall of Schaffhausen I cannot speak, not yet having seen it.

58.

*An Iris sits amidst the infernal surge.*

Stanza lxxii. line 3.

Of the time, place, and qualities of this kind of Iris the reader may have seen a short account in a note to *Manfred*. The fall looks so much like "the hell of waters," that Addison thought the descent alluded to by the gulf in which Alecto plunged into the infernal regions. It is singular enough that two of the finest cascades in Europe should be artificial—this of the Velino, and the one at Tivoli. The traveller is strongly recommended to trace the Velino, at least as high as the little lake, called *Pie' di Lup*. The Reatine territory was the Italian Tempe<sup>1)</sup>, and the ancient naturalist, amongst other beautiful varieties, remarked the daily rainbows of the lake Velinus<sup>2)</sup>. A scholar of great name has devoted a treatise to this district alone<sup>3)</sup>.

39.

*The thundering lauwine.*

Stanza lxxiii. line 5.

In the greater part of Switzerland the avalanches are known by the name of lauwine.

40.

*I abhorr'd*

*Too much, to conquer for the poet's sake,  
The drill'd dull lesson, forced down word by word.*

Stanza lxxv. lines 6, 7, and 8.

These stanzas may probably remind the reader of *Ensign Northerton's* remarks: "D—n Homo," etc.

1) "Reatini me ad sua Tempe duxerunt." Cicer. epist. ad Attic. xv. lib. iv.

2) "In eodem lacu nullo non die apparere arcus." Plin. Hist. Nat. lib. ii. cap. lxii.

3) Ald. Manut. de Reatina urbe agroque, ap. Sallengre, The-saur. tom. i. p. 773.



but the reasons for our dislike are not exactly the same. I wish to express that we become tired of the task before we can comprehend the beauty; that we learn by rote before we can get by heart; that the freshness is worn away, and the future pleasure and advantage deadened and destroyed, by the didactic anticipation, at an age when we can neither feel nor understand the power of compositions which it requires an acquaintance with life, as well as Latin and Greek, to relish, or to reason upon. For the same reason we never can be aware of the fulness of some of the finest passages of Shakespeare ("To be, or not to be," for instance), from the habit of having them hammered into us at eight years old, as an exercise, not of mind but of memory, so that when we are old enough to enjoy them, the taste is gone, and the appetite palled. In some parts of the Continent, young persons are taught from more common authors, and do not read the best classics till their maturity. I certainly do not speak on this point from any pique or aversion towards the place of my education. I was not a slow, though an idle boy; and I believe no one could, or can be more attached to Harrow than I have always been, and with reason;—a part of the time passed there was the happiest of my life; and my preceptor (the Rev. Dr. Joseph Drury) was the best and worthiest friend I ever possessed, whose warnings I have remembered but too well, though too late when—I have erred, and whose counsels I have but followed when I have done well or wisely. If ever this imperfect record of my feelings towards him should reach his eyes, let it remind him of one who never thinks of him but with gratitude and veneration—of one who would more gladly boast of having been his pupil, if, by more closely following his injunctions, he could reflect any honour upon his instructor.

41.

*The Scipios' tomb contains no ashes now.*

Stanza lxxix. line 5.

For a comment on this and the two following



stanzas, the reader may consult Historical Illustrations of the Fourth Canto of Childe Harold.

42.

*The trebly hundred triumphs.*

Stanza lxxxii. line 2.

Orosius gives three hundred and twenty for the number of triumphs. He is followed by Panvinius; and Panvinius by Mr. Gibbon and the modern writers.

43.

*Oh thou, whose chariot roll'd on Fortune's wheel, etc.*

Stanza lxxxiii. line 1.

Certainly were it not for these two traits in the life of Sylla, alluded to in this stanza, we should regard him as a monster unredeemed by any admirable quality. The *atonement* of his voluntary resignation of empire may perhaps be accepted by us, as it seems to have satisfied the Romans, who if they had not respected must have destroyed him. There could be no mean, no division of opinion; they must have all thought, like Eucrates, that what had appeared ambition was a love of glory, and that what had been mistaken for pride was a real grandeur of soul<sup>1</sup>).

44.

*And laid him with the earth's preceding clay.*

Stanza lxxxvi. line 4.

On the third of September Cromwell gained the victory of Dunbar; a year afterwards he obtained "his crowning mercy," of Worcester; and a few years after, on the same day, which he had ever esteemed the most fortunate for him, died.

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1) "Seigneur, vous changez toutes mes idées de la façon dont je vous vois agir. Je croyois que vous aviez de l'ambition, mais aucun amour pour la gloire: je voyois bien que votre âme étoit haute; mais je ne soupçonnois pas qu'elle fut grande." — Dialogue de Sylla et d'Eucrate.



45.

*And thou, dread statue! still existent in  
The austerest form of naked majesty.*

Stanz lxxxvii. lines 1 and 2.

The projected division of the Spada Pompey has already been recorded by the historian of the Decline and Fall of the Roman Empire. Mr. Gibbon found it in the memorials of Flaminius Vacca<sup>1)</sup>, and it may be added to his mention of it that Pope Julius III. gave the contending owners five hundred crowns for the statue; and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image. In a more civilized age this statue was exposed to an actual operation: for the French who acted the Brutus of Voltaire in the Coliseum resolved that their Caesar should fall at the base of that Pompey, which was supposed to have been sprinkled with the blood of the original dictator. The nine foot hero was therefore removed to the arena of the amphitheatre, and to facilitate its transport suffered the temporary amputation of its right arm. The republican tragedians had to plead that the arm was a restoration: but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence has discovered the true Caesarean ichor in a stain near the right knee; but colder criticism has rejected not only the blood but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters of Rome. Winkelmann<sup>2)</sup> is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the "*hominem integrum et castum et gravem*<sup>3)</sup>,"

1) Memoire, num. lvii. pag. 9. ap. Montfaucon, *Diarium Italicum*.

2) *Storia delle Arti*, etc. lib ix. cap. 1. pag. 321, 322. tom. ii.

3) Cicer. *Epist. ad Atticum*, xi. 6.



than with any of the busts of Augustus, and is too stern for him who was beautiful, says Suetonius, at all periods of his life. The pretended likeness to Alexander the Great cannot be discerned, but the traits resemble the medal of Pompey <sup>1)</sup>. The objectionable globe may not have been an ill applied flattery to him who found Asia Minor the boundary, and left it the centre of the Roman empire. It seems that Winkelmann has made a mistake in thinking that no proof of the identity of this statue, with that which received the bloody sacrifice, can be derived from the spot where it was discovered <sup>2)</sup>. Flaminius Vacca says *sotto una cantina*, and this cantina is known to have been in the Vicolo de' Leutari near the Cancellaria, a position corresponding exactly to that of the Janus before the basilica of Pompey's theatre, to which Augustus transferred the statue after the *curia* was either burnt or taken down <sup>3)</sup>. Part of the Pompejan shade <sup>4)</sup>, the portico, existed in the beginning of the XVth century, and the *atrium* was still called *Satrum*. So says Blondus <sup>5)</sup>. At all events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if a fiction it is, operates on the spectator with an effect not less powerful than truth.

46.

*And thou, the thunder-stricken nurse of Rome!*

Stanza lxxxviii. line 1.

Ancient Rome, like modern Sienna, abounded most probably with images of the foster-mother

<sup>1)</sup> Published by Causeus in his *Museum Romanum*.

<sup>2)</sup> *Storia delle Arti*, etc. *Ibid*.

<sup>3)</sup> Sueton. in vit. August. cap. 31, and in vit. C. J. Caesar. cap. 88. Appian says it was burnt down. See a note of Pitiscus to Suetonius, pag. 224.

<sup>4)</sup> "Tu modo Pompeia lenta spatiare sub umbra."

Ovid. *Ar. Aman.*

<sup>5)</sup> *Roma instaurata*, lib. ii. fo. 31.



of her founder: but there were two she-wolfes of whom history makes particular mention. One of these, *of brass in ancient work*, was seen by Dionysius <sup>1)</sup> at the temple of Romulus, under the Palatine, and is universally believed to be that mentioned by the Latin historian, as having been made from the money collected by a fine on usurers, and as standing under the Ruminal fig-tree <sup>2)</sup>. The other was that which Cicero <sup>3)</sup> has celebrated both in prose and verse, and which the historian Dion also records as having suffered the same accident as is alluded to by the orator <sup>4)</sup>. The

<sup>1)</sup> *Χάλκεα ποιήματα παλαιᾶς ἐργασίας.*

Antiq. Rom. lib. 1.

<sup>2)</sup> "Ad ficum Ruminalem simulacra infantium conditorum urbis sub uberibus lupae posuerunt., Liv. Hist. lib. x. cap. lxix. This was in the year U. C. 455, or. 457.

<sup>3)</sup> "Tum statua Nattae, tum simulacra Deorum, Romulusque et Remus cum altrice bellua vi fulminis ictis conciderunt., De Divinat. ii. 20. "Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactantem, uberibus lupinis inhiantem fuisse meministis., In Catilin. iii. 8.

"Hic silvestris erat Romani nominis altrix  
Marta, quae parvos Mavortis semine natos  
Uberibus gravidis vitali rore rigeat  
Quae tum cum pueris flammato fulminis ictu  
Concidit, atque avulsa pedum vestigia liquat.,

De Consulatu, lib. ii. (lib. i. de Divinat. cap. ii.)

<sup>4)</sup> *Ἐν γὰρ τῷ καπητολίῳ ἀνδριάντες τὲ πολλοὶ ὑπὸ κεραυνῶν συνέχωνεύθησαν, καὶ ἀγάλματα ἄλλα τε, καὶ Διὸς ἐπὶ κίονος ἰδρυμένου, εἰκῶν τὲ τις λυκάινης σὺν τε τῷ Ῥώμῳ καὶ σὺν τῷ Ῥωμύλῳ ἰδρυμένην ἔπεσε.* Dion Hist. lib. xxxvii. pag. 37. edit. Rob. Steph. 1548. He goes on to mention that the letters of the columns on which the laws were written were liquefied and become *ἀμυδρά*. All that the Romans did was to erect a large statue to Jupiter, looking towards the east: no mention is afterwards made of the wolf.



question agitated by the antiquaries is, whether the wolf now in the conservators' palace is that of Livy and Dionysius, or that of Cicero, or whether it is neither one nor the other. The earlier writers differ as much as the moderns: Lucius Faunus<sup>1)</sup> says, that it is the one alluded to by both, which is impossible, and also by Virgil, which may be. Fulvius Ursinus<sup>2)</sup> calls it the wolf of Dionysius, and Marlianus<sup>3)</sup> talks of it as the one mentioned by Cicero. To him Rycquius *tremblingly* assents<sup>4)</sup>. Nardini is inclined to suppose it may be one of

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This happened in A. U. C. 689. The abate Fea, in noticing this passage of Dion (Storia della Arti, etc. tom. i. pag. 202. note x.) says, *Non ostante, aggiunge Dione, che fosse ben fermata* (the wolf), by which it is clear the Abate translated the Xylandro-Leunclavian version, which puts *quamvis stabilita* for the original *ἰδρυμένη*, a word that does not mean *ben-fermata*, but only *raised*, as may be distinctly seen from another passage of the same Dion: *Ἡβουλήθη μὲν οὖν ὁ Ἀγρίππας καὶ τὸν Αὐγουστον ἐνταῦθα ἰδρύσαι*. Hist. lib. lvi. Dion says that Agrippa "wished to raise a statue of Augustus in the Pantheon."

- 1) "In eadem porticu aenea lupa, cujus uberibus Romulus ac Remus lactantes inhiant, conspicitur: de hac Cicero et Virgilius semper intellexere. Livius hoc signum ab Aedilibus ex pecuniis quibus mulctati essent foeneratores, positum innuit. Antea in Comitibus ad Ficum Ruminalem, quo loco pueri fuerant expositi locatum pro certo est." Luc. Fauni de Antiq. Urb. Rom. lib. ii. cap. vii. ap. Sallengre, tom. i. p. 217. In his XVIIth chapter he repeats that the statues were there, but not that they were *found* there.
- 2) Ap. Nardini Roma Vetus, lib. v. cap. iv.
- 3) Marliani Urb. Rom. topograph. lib. ii. cap. ix. He mentions another wolf and twins in the Vatican. lib. v. cap. xxi.
- 4) "Non desunt qui hanc ipsam esse putent, quam adpinximus, quae e comitio in Basilicam Lateranam, cum nonnullis aliis antiquitatum reliquiis, atque hinc in Capitolium postea relata sit, quamvis Marlianus antiquam Capitolinam esse maluit a Tullio descriptam, cui ut in re nimis dubia, trepidè adsentimur." Just. Rycquii de Capit. Roman. Comm. cap. xxiv. pag. 250. edit. Lugd. Bat. 1696.



the many wolves preserved in ancient Rome; but of the two rather bends to the Ciceronian statue<sup>1)</sup>. Montfaucon<sup>2)</sup> mentions it as a point without doubt. Of the latter writers the decisive Winkelmann<sup>3)</sup> proclaims it as having been found at the church of Saint Theodore, where, or near where, was the temple of Romulus, and consequently makes it the wolf of Dionysius. His authority is Lucius Faunus, who, however, only says that it *was placed*, not *found*, at the Ficus Ruminalis by the Comitium, by which he does not seem to allude to the church of Saint Theodore. Rycquius was the first to make the mistake, and Winkelmann followed Rycquius.

Flaminius Vacca tells quite a different story, and says he had heard the wolf with the twins was found<sup>4)</sup> near the arch of Septimius Severus. The commentator on Winkelmann is of the same opinion with that learned person, and is incensed at Nardini for not having remarked that Cicero, in speaking of the wolf struck with lightning in the Capitol, makes use of the past tense. But, with the Abate's leave, Nardini does not positively assert the statue to be that mentioned by Cicero, and, if he had, the assumption would not perhaps have been so exceedingly indiscreet. The Abate himself is obliged to own that there are marks very like the scathing of lightning in the hinder legs of the present wolf; and, to get

1) Nardini Roma Vetus, lib. v. cap. iv.

2) "Lupa hodieque in capitolinis prostat aedibus, cum vestigio fulminis quo ictam narrat Cicero.," Diarium Italic. tom. i. p. 174.

3) Storia della Arti, etc. lib. iii. cap. iii. §. ii. note 10. Winkelmann has made a strange blunder in the note, by saying the Ciceronian wolf was *not* in the Capitol, and that Dion was wrong in saying so.

4) "Intesi dire, che l'Ercolo di bronzo, che oggi si trova nella sala di Campidoglio, fu trovato nel foro Romano appresso l'arco di Settimio: e vi fu trovata anche la lupa di bronzo che allata Romolo e Remo, e stà nella Loggia de conservatori.," Flam. Vacca, Memorie, num. iii. pag. 1. ap. Montfaucon, Diar. tal. tom. i.



rid of this, adds, that the wolf seen by Dionysius might have been also struck by lightning, or otherwise injured.

Let us examine the subject by a reference to the words of Cicero. The orator in two places seems to particularize the Romulus and the Remus, especially the first, which his audience remembered to *have been* in the Capitol, as being struck with lightning. In his verses he records that the twins and wolf both fell, and that the latter left behind the marks of her feet. Cicero does not say that the wolf was consumed: and Dion only mentions that it fell down, without alluding, as the Abate has made him, to the force of the blow, or the firmness with which it had been fixed. The whole strength, therefore, of the Abate's argument, hangs upon the past tense; which, however, may be somewhat diminished by remarking that the phrase only shows that the statue was not then standing in its former position. Winkelmann has observed, that the present twins are modern; and it is equally clear that there are marks of gilding on the wolf, which might therefore be supposed to make part of the ancient group. It is known that the sacred images of the Capitol were not destroyed when injured by time or accident, but were put into certain under-ground depositaries called *favissae*<sup>1)</sup>. It may be thought possible that the wolf had been so deposited, and had been replaced in some conspicuous situation when the Capitol was rebuilt by Vespasian. Rycquius, without mentioning his authority, tells that it was transferred from the Comitium to the Lateran, and thence brought to the Capitol. If it was found near the arch of Severus, it may have been one of the images which Orosius<sup>2)</sup> says was thrown down in the Forum by lightning when Alaric took the city. That it is of very high antiquity the workmanship is a decisive proof; and that circumstance induced Winkelmann to believe it the wolf of Dionysius.

1) Luc. Faun. *ibid.*

2) See note to Stanza LXXX. in *Historical Illustrations.*



The Capitoline wolf, however, may have been of the same early date as that at the temple of Romulus. Lactantius <sup>1)</sup> asserts that in his time the Romans worshipped a wolf; and it is known that the Lupercalia held out to a very late period <sup>2)</sup> after every other observance of the ancient superstition had totally expired. This may account for the preservation of the ancient image longer than the other early symbols of Paganism.

It may be permitted, however, to remark, that the wolf was a Roman symbol, but that the worship of that symbol is an inference drawn by the zeal of Lactantius. The early Christian writers are not to be trusted in the charges which they make against the Pagans. Eusebius accused the Romans to their faces of worshipping Simon Magus, and raising a statue to him in the island of the Tyber. The Romans had probably never heard of such a person before, who came, however, to play a considerable, though scandalous part in the church history, and has left several tokens of his aerial combat with St. Peter at Rome; notwithstanding that an inscription found in this very island of the Tyber showed the Simon Magus of Eusebius to be a certain indigenal god, called Semo Sanguis or Fidius <sup>3)</sup>.

<sup>1)</sup> "Romuli nutrix Lupa honoribus est affecta divinis, et ferrem si animal ipsum fuisset, cujus figuram gerit." Lactant. de Falsa Religione, lib. 1. cap. 20. pag. 101. edit. varior. 1660; that is to say, he would rather adore a wolf than a prostitute. His commentator has observed that the opinion of Livy concerning Laurentia being figured in this wolf was not universal. Strabo thought so. Rycquius is wrong in saying that Lactantius mentions the wolf was in the Capitol.

<sup>2)</sup> To A. D. 496. "Quis credere possit," says Baronius (Ann. Eccles. tom. viii. p. 602. in ann. 496.) "viguisset adhuc Romae ad Gelasii tempora, quae fuere ante exordia urbis alata in Italiam Lupercalia?" Gelasius wrote a letter which occupies four folio pages to Andromachus the senator, and others, to show that the rites should be given up.

<sup>3)</sup> Eusebius has these words: καὶ ἀνδριάντι παρ' ὑμῶν ὡς θεὸς τετίμηται, ἐν τῷ Τίβερι



Even when the worship of the founder of Rome had been abandoned, it was thought expedient to humour the habits of the good matrons of the city by sending them with their sick infants to the church of Saint Theodore, as they had before carried them to the temple of Romulus<sup>1</sup>). The practice is continued to this day; and the site of the above church seems to be thereby identified with that of the temple: so that if the wolf had been really found there, as Winkelman says, there would be no doubt of the present statue being that seen by Dionysius<sup>2</sup>). But Faunus, in saying that it was at the Ficus Ruminalis by the Comitium, is only talking of its ancient position as recorded by Pliny; and even if he had been remarking where it was found, would not have alluded to the church of Saint Theodore, but to a very different place, near which it was then thought the Ficus Ruminalis had been, and also the Comitium; that is, the three columns by the church of Santa Maria Liberatrice, at the corner of the Palatine looking on the Forum.

ποταμῷ μεταξὺ τῶν δύο γεφυρῶν, ἔχων  
ἐπιγραφὴν Ῥωμαϊκὴν ταύτην Σίμωνι  
θεῷ Σάγκτω. Eccles. Hist. Lib. ii. cap. xiii. p. 40.

Justin martyr had told the story before; but Baronius himself was obliged to detect his fable See Nardini Roma Vet. lib. vii. cap. xii.

1) "In essa gli antichi pontefici per toglier la memoria de' giuochi Lupercali istituiti in onore di Romolo, introdussero l'uso di portarvi Bambini oppressi da infermità occulte, acciò si liberino per l'intercessione di questo Santo, come di continuo si sperimenta." Rione xii. Ripa accurata e succincta descrizione, etc. di Roma Moderna dell' Ab. Ridolf. Venuti, 1766.

2) Nardini, lib. v. cap. 11. convicts Pomponius Laetus *crassi erroris*, in putting the Ruminal fig-tree at the church of Saint Theodore: but as Livy says the wolf was at the Ficus Ruminalis, and Dionysius at the temple of Romulus, he is obliged (cap. iv.) to own that the two were close together, as well as the Lupercal cave, shaded, as it were, by the fig-tree.



It is, in fact, a mere conjecture where the image was actually dug up<sup>1)</sup>, and perhaps, on the whole, the masks of the gilding, and of the lightning, are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate, it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city<sup>2)</sup>, and is certainly the figure, if not the very animal to which Virgil alludes in his beautiful verses:

“Geminos huic ubera circum  
Ludere pendentes pueros, et lambere matrem  
Impavidos: illam tereti cervice reflexam  
Mulcere alternos, et corpora fingere lingua<sup>3)</sup>.”

47.

*For the Roman's mind  
Was modell'd in a less terrestrial mould.*

Stanza xc. lines 3 and 4.

It is possible to be a very great man and to be still very inferior to Julius Caesar, the most complete character, so Lord Bacon thought, of all antiquity. Nature seems incapable of such extraordinary combinations as composed his versatile capacity, which was the wonder even of the Romans

<sup>1)</sup> “Ad comitium ficus olim Ruminalis germinabat, sub qua lupae rumam, hoc est, mammam, docente Varrone, suxerant olim Romulus et Remus; non procul a templo hodie D. Mariae Liberatricis appellato ubi *forsan* inventa nobilis illa aenea statua lupae geminos puerulos lactantis, quam hodie in capitolio videmus.” Olai Borrichii *Antiqua Urbis Romanae facies*, cap. x. See also cap. xii. Borrichius wrote after Nardini in 1687. Ap. Graev. *Antiq. Rom.* tom. iv. p. 1522.

<sup>2)</sup> Donatus, lib. xi. cap. 18. gives a medal representing on one side the wolf in the same position as that in the Capitol; and in the reverse the wolf with the head not reverted. It is of the time of Antoninus Pius.

<sup>3)</sup> Aen. viii. 631. See — Dr. Middleton, in his Letter from Rome, who inclines to the Ciceronian wolf, but without examining the subject.



themselves. The first general — the only triumphant politician — inferior to none in eloquence — comparable to any in the attainments of wisdom, in an age made up of the greatest commanders, statesmen, orators, and philosophers that ever appeared in the world — an author who composed a perfect specimen of military annals in his travelling carriage — at one time in a controversy with Cato, at another writing a treatise on punning, and collecting a set of good sayings — fighting <sup>1)</sup> and making love at the same moment, and willing to abandon both his empire and his mistress for a sight of the Fountains of the Nile. Such did Julius Caesar appear to his contemporaries and to those of the subsequent ages, who were the most inclined to deplore and execrate his fatal genius.

But we must not be so much dazzled with his surpassing glory, or with his magnanimous, his amiable qualities, as to forget the decision of his impartial countrymen:

HE WAS JUSTLY SLAIN <sup>2)</sup>).

- <sup>1)</sup> In his tenth book, Lucan shows him sprinkled with the blood of Pharsalia in the arms of Cleopatra,

Sanguine Thessalicae cladis perfusus adulter

Admisit Venerem curis, et miscuit armis.

After feasting with his mistress, he sits up all night to converse with the Aegyptian sages, and tells Achoreus,

Spes sit mihi certa videndi

Niliacos fontes, bellum civile relinquam.

„Sic velut in tuta securi pace trahebant

Noctis iter medium. „

Immediately afterwards, he is fighting again and defending every position.

„Sed adest defensor ubique

Caesar et hos aditus gladiis, hos ignibus arcet

. . . . . caeca nocte carinis

Insiluit Caesar semper feliciter usus

Praecipiti cursu bellorum et tempore rapto. „

- <sup>2)</sup> „Jure caesus existimetur,“ says Suetonius, after a fair estimation of his character, and making use of a phrase which was a formula in Livy's time. „Melium jure caesum pronuntiavit, etiam si regni crimine insons fuerit:„ [lib. iv. cap. 48.]



## 48.

*What from this barren being do we reap?  
Our senses narrow, and our reason frail.*

Stanza xciii. lines 1 and 2.

"..... omnes pene veteres; qui nihil cognosci, nihil percipi, nihil sciri posse dixerunt; angustos sensus; imbecillos animos, brevia curricula vitae; in profundo veritatem demersam; opinionibus et institutis omnia teneri; nihil veritati relinqui: deinceps omnia tenebris circumfusa esse dixerunt<sup>1)</sup>." The eighteen hundred years which have elapsed since Cicero wrote this have not removed any of the imperfections of humanity; and the complaints of the ancient philosophers may, without injustice or affectation, be transcribed in a poem written yesterday.

## 49.

*There is a stern round tower of other days.*

Stanza xcix. line 1.

Alluding to the tomb of Cecilia Metella, called Capo di Bove, in the appian Way. See — Historical Illustrations of the IVth Canto of Childe Harold.

## 50.

*Prophetic of the doom  
Heaven gives its favourites — early death.*

Stanza cii. lines 5 and 6.

*Ὅν οἱ θεοὶ φιλοῦσιν, ἀποθνήσκει νέος.  
Τό γὰρ θανεῖν οὐκ αἰσχροῦν, ἀλλ' αἰσ-  
χρῶς θανεῖν.*

Rich. Franc. Phil. Brunck. Poetae Gnomici, p. 231, edit. 1784.

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and which was continued in the legal judgments pronounced in justifiable homicides; such as killing housebreakers. See Sueton. in Vit. C. J. Caesar. with the commentary of Pitiscus, p. 184.

<sup>1)</sup> Academ. l. 13.



## 51.

*Behold the Imperial Mount! 'tis thus the mighty falls.*

Stanza cvii. line 9.

The Palatine is one mass of ruins, particularly on the side towards the Circus Maximus. The very soil is formed of crumbled brick-work. Nothing has been told, nothing can be told, to satisfy the belief of any but a Roman antiquary. See — Historical Illustrations, page 206.

## 52.

*There is the moral of all human tales:  
'Tis but the same rehearsal of the past,  
First Freedom, and then Glory, etc.*

Stanza cviii. lines 1, 2, and 3.

The author of the Life of Cicero, speaking of the opinion entertained of Britain by that orator and his cotemporary Romans, has the following eloquent passage: "From their railleries of this kind, on the barbarity and misery of our island, one cannot help reflecting on the surprising fate and revolutions of kingdoms; how Rome, once the mistress of the world, the seat of arts, empire, and glory, now lies sunk in sloth, ignorance, and poverty, enslaved to the most cruel as well as to the most contemptible of tyrants, superstition and religious imposture: while this remote country, anciently the jest and contempt of the polite Romans, is become the happy seat of liberty, plenty, and letters; flourishing in all the arts and refinements of civil life; yet running perhaps the same course which Rome itself had run before it, from virtuous industry to wealth; from wealth to luxury; from luxury to an impatience of discipline, and corruption of morals: till, by a total degeneracy and loss of virtue, being grown ripe for destruction, it fall a prey at last to some hardy oppressor, and, with the loss of liberty, losing every thing that is valuable, sinks gradually again into its original barbarism <sup>1)</sup>."

<sup>1)</sup> The History of the Life of M. Tullius Cicero, sect. vi. vol. ii.



53.

*And apostolic statues climb  
To crush the imperial urn, whose ashes slept su-  
blime.*

Stanza cx. line 9.

The column of Trajan is surmounted by St. Peter; that of Aurelius by St. Paul. See—Historical Illustrations of the IVth Canto, etc.

54.

*Still we Trajan's name adore.*

Stanza cxi. line 9.

Trajan was *proverbially* the best of the Roman princes <sup>1)</sup>; and it would be easier to find a sovereign uniting exactly the opposite characteristics, than one possessed of all the happy qualities ascribed to this emperor. "When he mounted the throne," says the historian Dion <sup>2)</sup>, "he was strong

p. 102. The contrast has been reversed in a late extraordinary instance. A gentleman was thrown into prison at Paris; efforts were made for his release. The French minister continued to detain him, under the pretext that he was not an Englishman, but only a Roman. See "Interesting Facts relating to Joachim Murat," pag. 139.

<sup>1)</sup> "Hujus tantum memoriae delatum est, ut, usque ad nostram aetatem non aliter in Senatu principibus acclametur, nisi, FELICIOR . AVGVSTO . MELIOR . TRAJANO." Eutrop. Brev. Hist. Rom. lib. viii. cap. v.

<sup>2)</sup> *Τῷ τε γὰρ σώματι ἔρρωτο.....καὶ τῇ  
ψυχῇ ἤκμαζεν, ὥς μήθ' ὑπὸ γήρως ἀμ-  
βλύνεσθαι....καὶ οὔτ' ἐφθόνει οὔτε κα-  
θήρει τινά, ἀλλὰ καὶ πάνυ πάντας  
τοὺς ἀγαθοὺς ἐτίμα καὶ ἐμεγάλυνε.  
καὶ διὰ τοῦτο οὔτε ἐφοβείτο τινά αὐ-  
τῶν, οὔτε ἐμίσει..διαβολαῖς τε ἤκιστα  
ἐπίστευε, καὶ ὀργῇ ἤκιστα ἐδουλοῦτο.  
τῶν τε χρημάτων τῶν ἀλλωτρίων ἴσα*



in body, he was vigorous in mind; age had impaired none of his faculties; he was altogether free from envy and from detraction; he honoured all the good, and he advanced them; and on this account they could not be the objects of his fear, or of his hate; he never listened to informers; he gave not way to his anger; he abstained equally from unfair exactions and unjust punishments; he had rather be loved as a man than honoured as a sovereign; he was affable with his people, respectful to the senate, and universally beloved by both; he inspired none with dread but the enemies of his country..”

55.

*Rienzi, last of Romans.*

Stanza cxiv. line 5.

The name and exploits of Rienzi must be familiar to the reader of Gibbon. Some details and inedited manuscripts relative to this unhappy hero will be seen in the Illustrations of the IV Canto.

56.

*Egeria! sweet creation of some heart  
Which found no mortal resting-place so fair  
As thine ideal breast.*

Stanza cxv. lines 1, 2, and 3.

The respectable authority of Flaminius Vacca would incline us to believe in the claims of the

καὶ φόνων τῶν ἀδίκων ἀπείχετο....φι-  
λούμενός τε οὖν ἐπ' αὐτοῖς μᾶλλον ἢ  
τιμώμενος ἔχαιρε, καὶ τῷ τε δήμῳ μετ'  
ἐπιείκειας συνεγίνετο, καὶ τῇ γηρουβία  
δεμνοπρεπῶς ὠμίλει· ἀγαπητός μὲν πᾶσι·  
φοβερός δέ μηδενὶ, πλὴν πολεμίοις ὦν.

Hist. Rom. lxxviii. cap. vi. et vii. tom. ii. p. 1123, 1124, edit.  
Hamb. 1750.



Egerian grotto <sup>1)</sup>). He assures us that he saw an inscription in the pavement, stating that the fountain was that of Egeria, dedicated to the nymphs. The inscription is not there at this day; but Montfaucon quotes two lines <sup>2)</sup> of Ovid from a stone in the Villa Giustiniani, which he seems to think had been brought from the same grotto.

This grotto and valley were formerly frequented in summer, and particularly the first Sunday in May, by the modern Romans, who attached a salubrious quality to the fountain which trickles from an orifice at the bottom of the vault, and, overflowing the little pools, creeps down the matted grass into the brook below. The brook is the Ovidian Almo, whose name and qualities are lost in the modern Aquataccio. The valley itself is called Valle di Caffarelli, from the dukes of that name who made over their fountain to the Pallavicini, with sixty *rubbia* of adjoining land.

There can be little doubt that this long dell is the Egerian valley of Juvenal, and the pausing place of Umbricius, notwithstanding the generality of his commentators have supposed the descent of the satirist and his friend to have been into the Arician grove, where the nymph met Hippolitus, and where she was more peculiarly worshipped.

1) "Poco lontano dal detto luogo si scende ad un casaleto, del quale sono Padroni li Cafarelli, che con questo nome è chiamato il luogo; vi è una fontana sotto una gran volta antica, che al presente si gode, e li Romani vi vanno l'estate a ricrearsi; nel pavimento di essa fonte si legge in un epitaffio essere quella la fonte di Egeria, dedicata alle ninfe, e questa, dice l'epitaffio, essere la medesima fonte in cui fu convertita." *Memoire*, etc. ap. Nardini, pag. 13. He does not give the inscription.

2) "In villa Justiniana extat ingens lapis quadratus solidus in quo sculpta haec duo Ovidii carmina sunt:

Aegeria est quae praebet aquas dea grata Camoenis

Illa Numae conjunx consiliumque fuit.

Qui lapis videtur ex eodem Egeriae fonte, aut ejus vicinia isthuc comportatus." *Diarium Italic.* p. 153.



The step from the Porta Capena to the Alban hill, fifteen miles distant, would be too considerable, unless we were to believe in the wild conjecture of Vossius, who makes that gate travel from its present station, where he pretends it was during the reign of the Kings, as far as the Arician grove, and then makes it recede to its old site with the shrinking city <sup>1)</sup>. The tufo, or pumice, which the poet prefers to marble, is the substance composing the bank in which the grotto is sunk.

The modern topographers <sup>2)</sup> find in the grotto the statue of the nymph and nine niches for the Muses, and a late traveller <sup>3)</sup> has discovered that the cave is restored to that simplicity which the poet regretted had been exchanged for injudicious ornament. But the headless statue is palpably rather a male than a nymph, and has none of the attributes ascribed to it at present visible. The nine Muses could hardly have stood in six niches; and Juvenal certainly does not allude to any individual cave <sup>4)</sup>. Nothing can be collected from the satirist but that somewhere near the Porta Capena was a spot in which it was supposed Numa held nightly consultations with his nymph, and where there was a grove and a sacred

<sup>1)</sup> De Magnit. Vet. Rom. ap. Graev. Ant. Rom. tom. iv. p. 1507.

<sup>2)</sup> Echinard, Descrizione di Roma e dell' agro Romano, corretto dall' Abate Venuti, in Roma, 1750. They believe in the grotto and nymph. "Simulacro di questo fonte, essendovi sculpite le acque a pie di esso."

<sup>3)</sup> Classical Tour, chap. vi. p. 217. vol. ii.

<sup>4)</sup> "Substitit ad veteres arcus, madidamque Capenam,  
Hic ubi nocturnae Numa constituebat amicae,  
Nunc sacri fontis nemus, et delubra locantur  
Judaeis quorum cophinum foenumque supellex.  
Omnis enim populo mercedem pendere jussa est  
Arbor, et ejectis mendicat silva Camoenis.  
In vallem Egeriae descendimus, et speluncas  
Dissimiles veris: quanto praestantius esset  
Numen aquae, viridi si margine clauderet undas  
Herba, nec ingenuum violarent marmora tophum."



fountain, and fanes once consecrated to the Muses; and that from this spot there was a descent into the valley of Egeria, where were several artificial caves. It is clear that the statues of the Muses made no part of the decoration which the satirist thought misplaced in these caves; for he expressly assigns other fanes (*delubra*) to these divinities above the valley, and moreover tells us that they had been ejected to make room for the Jews. In fact, the little temple, now called that of Bacchus, was formerly thought to belong to the Muses, and Nardini<sup>1)</sup> places them in a poplar grove, which was in his time above the valley.

It is probable, from the inscription and position, that the cave now shown may be one of the "artificial caverns," of which, indeed, there is another a little way higher up the valley, under a tuft of alder bushes: but a *single* grotto of Egeria is a mere modern invention, grafted upon the application of the epithet Egerian to these nymphs in general, and which might send us to look for the haunts of Numa upon the banks of the Thames.

Our English Juvenal was not seduced into mis-translation by his acquaintance with Pope: he carefully preserves the correct plural —

"Thence slowly winding down the vale, we view  
The Egerian *grots*; oh, how unlike the true!"

The valley abounds with springs<sup>2)</sup>, and over these springs, which the Muses might haunt from their neighbouring groves, Egeria presided: hence she was said to supply them with water; and she was the nymph of the grottos through which the fountains were taught to flow.

The whole of the monuments in the vicinity of the Egerian valley have received names at will, which have been changed at will. Venuti<sup>3)</sup> owns he can see no traces of the temples of Jove, Sa-

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<sup>1)</sup> Lib. iii. cap. iii.

<sup>2)</sup> "Undique e solo aquae scatnriunt." Nardini, lib. iii. cap. iii.

<sup>3)</sup> Echinar, etc. Cic. cit. p. 297, 298.



turn, Juno, Venus, and Diana, which Nardini found, or hoped to find. The mutatorium of Caracalla's circus, the temple of Honour and Virtue, the temple of Bacchus, and, above all, the temple of the god Rediculus, are the antiquaries' despair.

The circus of Caracalla depends on a medal of that emperor cited by Fulvius Ursinus, of which the reverse shows a circus, supposed, however, by some to represent the Circus Maximus. It gives a very good idea of that place of exercise. The soil has been but little raised, if we may judge from the small cellular structure at the end of the Spina, which was probably the chapel of the god Consus. This cell is half beneath the soil, as it must have been in the circus itself, for Dionysius<sup>1)</sup> could not be persuaded to believe that this divinity was the Roman Neptune, because his altar was under-ground.

57.

*Yet let us ponder boldly.*

Stanza cxxvii. line 1.

"At all events," says the author of the *Academical Questions*, "I trust, whatever may be the fate of my own speculations, that philosophy will regain that estimation which it ought to possess. The free and philosophic spirit of our nation has been the theme of admiration to the world. This was the proud distinction of Englishmen, and the luminous source of all their glory. Shall we then forget the manly and dignified sentiments of our ancestors, to prate in the language of the mother or the nurse about our good old prejudices? This is not the way to defend the cause of truth. It was not thus that our fathers maintained it in the brilliant periods of our history. Prejudice may be trusted to guard the outworks for a short space of time while reason slumbers in the citadel: but if the latter sink into a lethargy, the former will quickly erect a standard for herself. Philosophy,

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<sup>1)</sup> *Antiq. Rom. lib. ii. cap. xxxi.*



wisdom, and liberty, supports each other: he who will not reason is a bigot; he who cannot, is a fool; and he who dares not, is a slave." Preface, p. xiv, xv. vol. i. 1805.

58.

*Great Nemesis!*

*Here, where the ancient paid thee homage long.*

Stanza cxxxii. lines 2 and 3.

We read in Suetonius, that Augustus, from a warning received in a dream <sup>1)</sup>, counterfeited, once a year, the beggar, sitting before the gate of his palace with his hand hollowed and stretched out for charity. A statue formerly in the Villa Borghese, and which should be now at Paris, represents the Emperor in that posture of supplication. The object of this self degradation was the appeasement of Nemesis, the perpetual attendant on good fortune, of whose power the Roman conquerors were also reminded by certain symbols attached to their cars of triumph. The symbols were the whip and the *crotalo*, which were discovered in the Nemesis of the Vatican. The attitude of beggary made the above statue pass for that of Belisarius: and until the criticism of Winkelmann <sup>2)</sup> had rectified the mistake, one fiction was called in to support another. It was the same fear of the sudden termination of prosperity that made Amasis king of Egypt warn his friend Polycrates of Samos, that the gods loved those whose

<sup>1)</sup> Sueton. in Vit. Augusti, cap. 91. Casaubon, in the note, refers to Plutarch's Lives of Camillus and Aemilius Paulus, and also to his apophthegms, for the character of this deity. The hollowed hand was reckoned the last degree of degradation; and when the dead body of the praefect Rufinus was borne about in triumph by the people, the indignity was increased by putting his hand in that position.

<sup>2)</sup> Storia della Arti, etc. lib. xii. cap. iii. tom. ii. p. 422. Visconti calls the statue, however, a Cybele. It is given in the Museo Pio-Clement. tom. i. par. 40. The Abate Fea (Spiegazione dei Rami. Storia, etc. tom. iii. p. 513.) calls it a Chrisippus.



lives were chequered with good and evil fortunes. Nemesis was supposed to lie in wait particularly for the prudent; that is, for those whose caution rendered them accessible only to mere accidents: and her first altar was raised on the banks of the Phrygian Aesepus by Adrastus, probably the prince of that name who killed the son of Croesus by mistake. Hence the goddess was called Adrastea<sup>1)</sup>.

The Roman Nemesis was *sacred* and *august*: there was a temple to her in the Palatine under the name of Rhamnusia<sup>2)</sup>: so great indeed was the propensity of the ancients to trust to the revolution of events, and to believe in the divinity of Fortune, that in the same Palatine there was a temple to the Fortune of the day<sup>3)</sup>. This is the last superstition which retains its hold over the human heart; and from concentrating in one object the credulity so natural to man, has always appeared strongest in those unembarrassed by other articles of belief. The antiquaries have supposed this goddess to be synonymous with Fortune and with Fate<sup>4)</sup>: but it was in her vindictive quality that she was worshipped under the name of Nemesis.

59.

*I see before me the Gladiator lie.*

Stanza cxi. line 1.

Whether the wonderful statue which suggested

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1) Dict. de Bayle, article Adrastea.

2) It is enumerated by the regionary Victor.

3) Fortunae hujusce diei. Cicero mentions her, de Legib. lib. ii.

4)

DEAE NEMESI  
SIVE FORTUNAE  
PISTORIVS  
RUGIANVS  
V. C. LEGAT.  
LEG. XIII. G.  
CORD.

See Quaestiones Romanae, etc. ap. Graev. Antiq. Roman. tom. v. p. 942. See also Muratori, Nov. Thesaur. Inscript. Vet. tom. i. p. 88, 86, where there are three Latin and one Greek inscription to Nemesis, and others to Fate.



this image be a laquearian gladiator, which in spite of Winkelmann's criticism has been stoutly maintained <sup>1)</sup> or whether it be a Greek herald, as that great antiquary positively asserted <sup>2)</sup>, or whether it is to be thought a Spartan or barbarian shield-bearer, according to the opinion of his Italian editor <sup>3)</sup>, it must assuredly seem *a copy* of that masterpiece of Ctesilaus which represented "a wounded man dying who perfectly expressed what there remained of life in him <sup>4)</sup>." Montfaucon <sup>5)</sup> and Maffei <sup>6)</sup> thought it the identical statue; but that statue was of bronze. The gladiator was once in the villa Ludovici, and was bought by Clement XII. The right arm is an entire restoration of Michael Angelo <sup>7)</sup>.

60.

*He, their sire,  
Butcher'd to make a Roman holiday.*

Stanza cxli. lines 6 and 7.

Gladiators were of two kinds, compelled and voluntary; and were supplied from several conditions; from slaves sold for that purpose; from

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- <sup>1)</sup> By the Abate Bracci, dissertazione supra un clipeo votivo, the Preface, pag. 7. who accounts for the cord round the neck, but not for the horn, which it does not appear the gladiators themselves ever used. Note A, Storia delle Arti, tom. ii. p. 205.
- <sup>2)</sup> Either Polifontes, herald of Lajus, killed by Oedipus; or Cerepreas, herald of Euritheus, killed by the Athenians when he endeavoured to drag the Heraclidae from the altar of mercy, and in whose honour they instituted annual games, continued to the time of Hadrian; or Anthemocritus, the Athenian herald, killed by the Megarenses, who never recovered the impiety. See Storia delle Arti, etc. tom. ii. pag. 203. 204, 205, 206, 207, lib. ix. cap. ii.
- <sup>3)</sup> Storia, etc. tom. ii. p. 207. Not. (A.)
- <sup>4)</sup> "Vulneratum deficientem fecit in quo possit intelligi quantum restet animae." Plin. Nat. Hist. lib. xxxiv. cap. 8.
- <sup>5)</sup> Antiq. tom. iii. par. 2. tab. 155.
- <sup>6)</sup> Racc. stat. tab. 64.
- <sup>7)</sup> Mus. Capitol. tom. iii. p. 154. edit. 1755.



culprits; from barbarian captives either taken in war, and, after being led in triumph, set apart for the games, or those seized and condemned as rebels; also from free citizens, some fighting for hire (*auctorati*), others from a depraved ambition: at last even knights and senators were exhibited, a disgrace of which the first tyrant was naturally the first inventor <sup>1)</sup>. In the end, dwarfs, and even women, fought; an enormity prohibited by Severus. Of these the most to be pitied undoubtedly were the barbarian captives; and to this species a Christian writer <sup>2)</sup> justly applies the epithet "*innocent*," to distinguish them from the professional gladiators. Aurelian and Claudius supplied great numbers of these unfortunate victims; the one after his triumph, and the other on the pretext of a rebellion <sup>3)</sup>. No war, says Lipsius <sup>4)</sup>, was ever so destructive to the human race as these sports. In spite of the laws of Constantine and Constans, gladiatorial shows survived the old established religion more than seventy years; but they owed their final extinction to the courage of a Christian. In the year 404, on the kalends of January, they were exhibiting the shows in the Flavian amphitheatre before the usual immense concourse of people. Almachius or Telemachus, an eastern monk, who had travelled to Rome intent on his holy purpose, rushed into the midst of the area, and endeavoured to separate the combatants. The praetor Alypius, a person incredibly attached to these games <sup>5)</sup>, gave instant orders

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<sup>1)</sup> Julius Caesar, who rose by the fall of the aristocracy, brought Furius Leptinus and A. Calenus upon the arena.

<sup>2)</sup> Tertullian "*certe quidem et innocentes gladiatores in ludum veniunt, et voluptatis publicae hostiae fiunt.*" Just. Lips. Saturn. Sermon. lib. ii. cap. iii.

<sup>3)</sup> Vopiscus, in vit. Aurel. and in vit. Claud. ibid.

<sup>4)</sup> "*Credo imò scio nullum bellum tantam cladem vastitiemque generi humano intulisse, quam hos ad voluptatem ludos.*" Just. Lips. ibid. i. cap. xii.

<sup>5)</sup> Augustinus (lib. vi. confess. cap. viii.), "*Alypium suum gladiatorii spectaculi inhiatu incredibiliter abreptum,*" scribit. ib. lib. i. cap. xii.



to the gladiators to slay him; and Telemachus gained the crown of martyrdom, and the title of saint, which surely has never either before or since been awarded for a more noble exploit. Honorius immediately abolished the shows, which were never afterwards revived. The story is told by Theodoret<sup>1)</sup> and Cassiodorus<sup>2)</sup>, and seems worthy of credit notwithstanding its place in the Roman martyrology<sup>3)</sup>. Besides the torrents of blood which flowed at the funerals, in the amphitheatres, the circus, the forums, and other public places, gladiators were introduced at feasts, and tore each other to pieces amidst the supper tables, to the great delight and applause of the guests. Yet Lipsius permits himself to suppose the loss of courage, and the evident degeneracy of mankind, to be nearly connected with the abolition of these bloody spectacles<sup>4)</sup>.

61.

*Here, where the Roman million's blame or praise  
Was death or life, the playthings of a crowd.*

Stanza cxliii. lines 6 and 6.

When one gladiator wounded another, he shouted, *he has it,* "hoc habet," or "habet." The wounded combatant dropped his weapon, and advancing to the edge of the arena, supplicated the spectators. If he had fought well, the people saved him; if otherwise, or as they happened to be inclined, they turned down their thumbs, and he was slain.

1) Hist. Eccles. cap. xxvi. lib. v.

2) Cassiod. Tripartita, l. x. c. xi. Saturn. ib. ib.

3) Baronius, ad ann. et in notis ad Martyrol. Rom. 1. Jan. See—Marangoni delle memorie sacre e profane dell' Anfiteatro Flavio, p. 25. edit. 1746.

4) "Quod? non tu Lipsi momentum aliquod habuisse censes ad virtutem? Magnum. Tempora nostra, nosque ipsos videamus. Oppidum ecce unum alterumve captum, direptum est; tu multus circa nos, non in nobis: et tamen concidimus et turbamur. Ubi robur, ubi tot per annos meditata sapientiae studia? ubi ille animus qui possit dicere, *si fractus illabatur orbis?*" etc. ibid. lib. ii. cap. xxv The prototype of Mr. Windham's panegyric on bull-baiting.



They were occasionally so savage that they were impatient if a combat lasted longer than ordinary without wounds or death. The emperor's presence generally saved the vanquished: and it is recorded as an instance of Caracalla's ferocity, that he sent those who supplicated him for life, in a spectacle at Nicomedia, to ask the people; in other words, handed them over to be slain. A similar ceremony is observed at the Spanish bullfights. The magistrate presides; and after the horsemen and piccadores have fought the bull, the matadore steps forward and bows to him for permission to kill the animal. If the bull has done his duty by killing two or three horses, or a man, which last is rare, the people interfere with shouts, the ladies wave their handkerchiefs, and the animal is saved. The wounds and death of the horses are accompanied with the loudest acclamations, and many gestures of delight, especially from the female portion of the audience, including those of the gentlest blood. Every thing depends on habit. The author of Childe Harold, the writer of this note, and one or two other Englishmen, who have certainly in other days borne the sight of a pitched battle, were, during the summer of 1809, in the governor's box at the great amphitheatre of Santa Maria, opposite to Cadiz. The death of one or two horses completely satisfied their curiosity. A gentleman present, observing them shudder and look pale, noticed that unusual reception of so delightful a sport to some young ladies, who stared and smiled, and continued their applauses as another horse fell bleeding to the ground. One bull killed three horses *off his own horns*. He was saved by acclamations, which were redoubled when it was known he belonged to a priest.

An Englishman who can be much pleased with seeing two men beat themselves to pieces, cannot bear to look at a horse galloping round an arena with his bowels trailing on the ground, and turns from the spectacle and the spectators with horror and disgust.



## 62.

*Like laurels on the bald first Caesar's head.*

Stanza cxliv. line 6.

Suetonius informs us that Julius Caesar was particularly gratified by that decree of the senate, which enabled him to wear a wreath of laurel on all occasions. He was anxious, not to show that he was conqueror of the world, but to hide that he was bald. A stranger at Rome would hardly have guessed at the motive, nor should we without the help of the historian.

## 63.

*While stands the Coliseum, Rome shall stand.*

Stanza xclv. line 1.

This is quoted in the Decline and Fall of the Roman Empire; and a notice on the Coliseum may be seen in the Historical Illustrations to the IVth Canto of Childe Harold.

## 64.

*. . . . . spared and blest by time.*

Stanza cxlvi. line 3.

"Though plundered of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fires, though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotundo. It passed with little alteration from the Pagan into the present worship; and so convenient were its niches for the Christian altar, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic church."

Forsyth's Remarks, etc. on Italy, p. 137. sec. edit.

## 65.

*And they who feel for genius may repose  
Their eyes on honour'd forms, whose busts around  
them close.*

Stanza cxlvii. lines 8 and 9.

The Pantheon has been made a receptacle for the busts of modern great, or, at least, distin-



guished, men. The flood of light which once fell through the large orb above on the whole circle of divinities, now shines on a numerous assemblage of mortals, some one or two of whom have been almost deified by the veneration of their countrymen.

66.

*There is a dungeon, in whose dim drear light.*

Stanza cxlviii. line 1.

This and the three next stanzas allude to the story of the Roman daughter, which is recalled to the traveller by the site, or pretended site, of that adventure, now shown at the church of St. Nicholas *in carcere*. The difficulties attending the full belief of the tale are stated in Historical Illustrations, etc.

67.

*Turn to the Mole, which Hadrian rear'd on high.*

Stanza clii. line 1.

The castle of St. Angelo. See — Historical Illustrations.

68.

Stanza cliii.

This and the six next stanzas have a reference to the church of St. Peter's. For a measurement of the comparative length of this basilica, and the other great churches of Europe, see the pavement of St. Peter's, and the Classical Tour through Italy, vol. ii. pag. 125. et seq. chap. IV.

69.

*the strange fate*  
*Which tumbles mightiest sovereigns.*

Stanza clxxi. lines 6 and 7.

Mary died on the scaffold; Elizabeth of a broken heart; Charles V. a hermit; Louis XIV. a bankrupt in means and glory; Cromwell of anxiety; and, "the greatest is behind," Napoleon lives a prisoner. To these sovereigns a long but superfluous list



might be added of names equally illustrious and unhappy.

70.

*Lo, Nemi! navell'd in the woody hills.*

Stanza clxxiii. line 1.

The village of Nemi was near the Arician retreat of Egeria, and from the shades which embosomed the temple of Diana, has preserved to this day its distinctive appellation of *The Grove*. Nemi is but an evening's ride from the comfortable inn of Albano.

71.

*And afar*

*The Tiber winds, and the broad ocean laves  
The Latian coast, etc. etc.*

Stanza clxxiv. lines 2, 3, and 4.

The whole declivity of the Alban hill is of unrivalled beauty, and from the convent on the highest point, which has succeeded to the temple of the Latian Jupiter, the prospect embraces all the objects alluded to in the cited stanza; the Mediterranean; the whole scene of the latter half of the *Aeneid*, and the coast from beyond the mouth of the Tiber to the headland of Circaeum and the Cape of Terracina.

The site of Cicero's villa may be supposed either at the Grotta Ferrata, or at the Tusculum of Prince Lucien Buonaparte.

The former was thought some years ago the actual site, as may be seen from Middleton's *Life of Cicero*. At present it has lost something of its credit, except for the Domenichinos. Nine monks of the Greek order live there, and the adjoining villa is a cardinal's summer-house. The other villa, called *Rufinella*, is on the summit of the hill above Frascati, and many rich remains of Tusculum have been found there, besides seventy-two statues of different merit and preservation, and seven busts.

From the same eminence are seen the Sabine hills, embosomed in which lies the long valley of *Rustica*. There are several circumstances which



tend to establish the identity of this valley with the "*Ustica*," of Horace; and it seems possible that the mosaic pavement which the peasants uncover by throwing up the earth of a vineyard may belong to his villa. Rustica is pronounced short, not according to our stress upon — "*Usticæ cubantis*," — It is more rational to think that we are wrong than that the inhabitants of this secluded valley have changed their tone in this word. The addition of the consonant prefixed is nothing: yet it is necessary to be aware that Rustica may be a modern name which the peasants may have caught from the antiquaries.

The villa, or the mosaic, is in a vineyard on a knoll covered with chestnut trees. A stream runs down the valley, and although it is not true, as said in the guide books, that this stream is called Licenza, yet there is a village on a rock at the head of the valley which is so denominated, and which may have taken its name from the Digentia. Licenza contains 700 inhabitants. On a peak a little way beyond is Civitella, containing 300. On the banks of the Anio, a little before you turn up into Valle Rustica, to the left, about an hour from the *villa*, is a town called Vicovaro, another favourable coincidence with the *Varia* of the poet. At the end of the valley, towards the Anio, there is a bare hill, crowned with a little town called Bardela. At the foot of this hill the rivulet of Licenza flows, and is almost absorbed in a wide sandy bed before it reaches the Anio. Nothing can be more fortunate for the lines of the poet, whether in a metaphorical or direct sense:

"Me quotiens reficit gelidus Digentia rivus,  
Quem Mandela bibit rugosus frigore pagus."

The stream is clear high up the valley, but before it reaches the hill of Bardela looks green and yellow like a sulphur rivulet.

Rocca Giovane, a ruined village in the hills, half an hour's walk from the vineyard where the pavement is shown, does seem to be the site of the fane of Vacuna, and an inscription found there



tells that this temple of the Sabine Victory was repaired by Vespasian <sup>1)</sup>. With these helps, and a position corresponding exactly to every thing which the poet has told us of his retreat, we may feel tolerably secure of our site.

The hill which should be Lucretilis is called Campanile, and by following up the rivulet to the pretended Bandusia, you come to the roots of the higher mountain Gennaro. Singularly enough, the only spot of ploughed land in the whole valley is on the knoll where this Bandusia rises.

“.....tu frigus amabile  
Fessis vomere tauris  
Praebes, et pecori vago.”

The peasants show another spring near the mosaic pavement which they call “Oradina,” and which flows down the hills into a tank, or mill-dam, and thence trickles over into the Digentia.

But we must not hope

“To trace the Muses upwards to their spring”

by exploring the windings of the romantic valley in search of the Bandusian fountain. It seems strange that any one should have thought Bandusia a fountain of the Digentia—Horace has not let drop a word of it; and this immortal spring has in fact been discovered in possession of the holders of many good things in Italy, the monks. It was attached to the church of St. Gervais and Protais near Venusia, where it was most likely to be found <sup>2)</sup>. We shall not be so lucky as a late traveller in finding the *occasional pine* still pendent on the poetic villa. There is not a pine in the whole valley, but there are two cypresses, which he evidently took, or mistook, for the tree

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1)

IMP. CAESAR VESPASIANVS

PONTIFEX MAXIMVS. TRIB.

POTEST. CENSOR. AED. EM.

VICTORIAE. VETVSTATE ILLAPSAM.

SVA. IMPENSA. RESTITVIT.

2) See—Historical illustrations of the Fourth Canto, p. 43.



in the ode <sup>1</sup>). The truth is, that the pine is now, as it was in the days of Virgil, a garden tree, and it was not all likely to be found in the craggy acclivities of the valley of Rustica. Horace probably had one of them in the orchard close above his farm, immediately overshadowing his villa, not on the rocky heights at some distance from his abode. The tourist may have easily supposed himself to have seen this pine figured in the above cypresses, for the orange and lemon trees which throw such a bloom over his description of the royal gardens at Naples, unless they have been since displaced, were assuredly only acacias and other common garden shrubs <sup>2</sup>). The extreme disappointment experienced by choosing the Classical Tourist as a guide in Italy must be allowed to find vent in a few observations, which, it is asserted without fear of contradiction, will be confirmed by every one who has selected the same conductor through the same country. This author is in fact one of the most inaccurate, unsatisfactory writers that have in our times attained a temporary reputation, and is very seldom to be trusted even when he speaks of objects which he must be presumed to have seen. His errors, from the simple exaggeration to the downright misstatement, are so frequent as to induce a suspicion that he had either never visited the spots described, or had trusted to the fidelity of former writers. Indeed the Classical Tour has every characteristic of a mere compilation of former notices, strung together upon a very slender thread of personal observation, and swelled out by those decorations which are so easily supplied by a systematic adoption of all the common places of praise, applied to every thing, and therefore signifying nothing.

• The style which one person thinks cloggy and cumbrous, and unsuitable, may be to the taste of

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<sup>1</sup>) See—Classical Tour, etc. chap. vii. p. 250. vol. ii.

<sup>2</sup>) "Under our windows, and bordering on the beach, is the royal garden, laid out in parterres, and walks shaded by rows of orange trees." Classical Tour, etc. chap. xi. vol. ii. oct. 365.



others, and such may experience some salutary excitement in ploughing through the periods of the Classical Tour. It must be said, however, that polish and weight are apt to beget an expectation of value. It is amongst the pains of the damned to toil up a climax with a huge round *stone*.

The tourist had the choice of his words, but there was no such latitude allowed to that of his sentiment. The love of virtue and of liberty, which must have distinguished the character, certainly adorns the pages of Mr. Eustace, and the gentlemanly spirit, so recommendatory either in an author or his productions, is very conspicuous throughout the Classical Tour. But these generous qualities are the foliage of such a performance, and may be spread about it so prominently and profusely, as to embarrass those who wish to see and find the fruit at hand. The unction of the divine, and the exhortations of the moralist, may have made this work something more and better than a book of travels, but they have not made it a book of travels; and this observation applies more especially to that enticing method of instruction conveyed by the perpetual introduction of the same Gallic Helot to reel and bluster before the rising generation, and terrify it into decency by the display of all the excesses of the revolution. An animosity against atheists and regicides in general and Frenchmen specifically, may be honourable, and may be useful as a record; but that antidote should either be administered in any work rather than a tour, or, at least, should be served up apart, and not so mixed with the whole mass of information and reflection, as to give a bitterness to every page: for who would choose to have the antipathies of any man, however just, for his travelling companions? A tourist, unless he aspires to the credit of prophecy, is not answerable for the changes which may take place in the country which he describes; but his reader may very fairly esteem all his political portraits and deductions as so much waste paper, the moment they cease to assist, and more particularly if they obstruct, his actual survey.



Neither encomium nor accusation of any government, or governors, is meant to be here offered; but it is stated as an incontrovertible fact, that the change operated, either by the address of the late imperial system, or by the disappointment of every expectation by those who have succeeded to the Italian thrones, has been so considerable, and is so apparent, as not only to put Mr. Eustace's antigallican philippics entirely out of date, but even to throw some suspicion upon the competency and candour of the author himself. A remarkable example may be found in the instance of Bologna, over whose papal attachments, and consequent desolation, the tourist pours forth such strains of condolence and revenge, made louder by the borrowed trumpet of Mr. Burke. Now Bologna is at this moment, and has been for some years, notorious amongst the states of Italy for its attachment to revolutionary principles, and was almost the only city which made any demonstrations in favour of the unfortunate Murat. This change may, however, have been made since Mr. Eustace visited this country; but the traveller whom he has thrilled with horror at the projected stripping of the copper from the cupola of St. Peter's, must be much relieved to find that sacrilege out of the power of the French, or any other plunderers, the cupola being covered with *lead*<sup>1)</sup>.

If the conspiring voice of otherwise rival critics had not given considerable currency to the Classical Tour, it would have been unnecessary to warn the reader, that however it may adorn his library, it will be of little or no service to him in his carriage; and if the judgment of those critics

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1) "What, then, will be the astonishment, or rather the horror, of my reader, when I inform him . . . . . the French Committee turned its attention to Saint Peter's, and employed a company of Jews to estimate and purchase the gold, silver, and bronze that adorn the inside of the edifice, as well as the copper that covers the vaults and dome on the outside." Chap. iv. p. 130. vol. ii. The story about the Jews is positively denied at Rome.



had hitherto been suspended, no attempt would have been made to anticipate their decision. As it is, those who stand in the relation of posterity to Mr. Eustace may be permitted to appeal from cotemporary praises, and are perhaps more likely to be just in proportion as the cause of love and hatred are the farther removed. This appeal had, in some measure, been made before the above remarks were written; for one of the most respectable of the Florentine publishers, who had been persuaded by the repeated inquiries of those on their journey southwards to reprint a cheap edition of the Classical Tour, was, by the concurring advice of returning travellers, induced to abandon his design, although he had already arranged his types and paper, and had struck off one or two of the first sheets.

The writer of these notes would wish to part (like Mr. Gibbon) on good terms with the Pope and the Cardinals, but he does not think it necessary to extend the same discreet silence to their humble partisans.

















Byron, George Gordon Byron

Childe Harold's Pilgrimage a romaunt

Nuremberg [u.a.] [1831]

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